

Cello

Bass

Viola

Violin

Bows

PRESENTING GIBSON VIOLINS

VIOLAS
•
VIOLON-
CELLOS
•
BASSES
•
BOWS

For many years—in fact, ever since the time of Orville Gibson, who was himself a violin maker—Gibson has been studying violin materials, construction and finishes with characteristic thoroughness. Now, as the culmination of a great musical ambition, Gibson can offer a complete line of American-made violins, viola, violoncello, and bass—created of the finest materials by master craftsmen.

All Gibson's resources of manufacturing skill, and our vast stores of exquisite air-seasoned woods, have been utilized to make these instruments of the violin family an artistic achievement of which America can be justly proud. They include instruments of moderate price, as well as models suited to the needs of the finest artists. Every one of them has the truly remarkable tone, finish, and playing qualities on which Gibson's wonderful reputation has been built. Ask for our Violin Catalog for complete information and prices on all instruments and accessories.

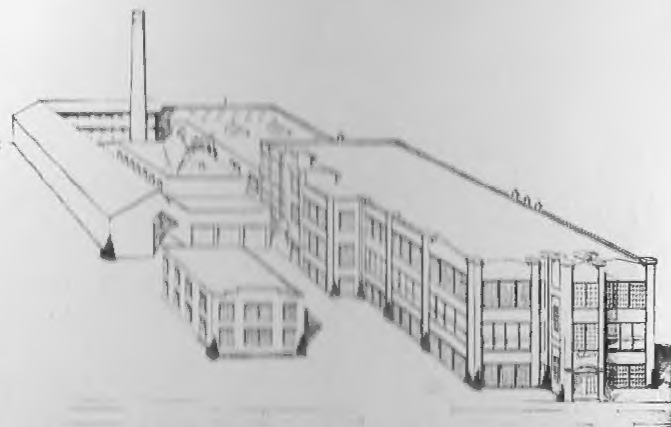
GIBSON

From the finest that Mother Nature grows



Gibson

GUITARS • BANJOS • MANDOLINS • ELECTRICAL INSTRUMENTS • STRINGS



THE TRADITION OF CRAFTSMANSHIP

IT IS SO EASY in this highly competitive age to compromise with the spirit of high artistry. "Doll it up to sell" . . . "Speed up production" . . . "Get quality corners to make price seem attractive" . . . these are somewhat typical expressions of the modern manufacturing tempo. Not so at the Gibson plant! Here the genius of creative craftsmanship that has flourished since the first Gibson instrument was made nearly half a century ago, is still allowed to flower into exquisite workmanship and total perfection. Gibson leadership has been earned by a repetition of success. Remember if you want to give your artistry full expression, "Only a GIBSON is Good Enough."

PRICES

Because of the instability of the cost of materials, it is not practical to list prices of instruments and accessories in this catalog; only music and strings are priced—a complete price list will gladly be given you by your Gibson Dealer, or write to Gibson, Inc., Kalamazoo, Mich.

Prices will undoubtedly increase, but please remember that Gibson prices will always remain as low as is consistent with quality.

★ INDEX .. CATALOG BB .. 1942 ★

GIBSON INSTRUMENTS AND TEACHING MATERIAL

GUITARS		BANJOS		ELECTRIC MANDOLINS	
Carved Top Models	4-10	Tenor Banjos	33-38	MANDOLAS	22
Flat Top Models	12-15	Plectrum Banjos	38	MANDO-CELLOS	22
Hawaiian Guitars	16	Five String Banjos	38	UKULELES	23
Tenor Guitars	18	Electric Banjos	31	TENOR UKULELES	23
Electraharp	25	Mandolin Banjos	38	ELECTRIC ATTACHMENT	32
Electric Hawaiian Guitars	24-28	Guitar Banjos	38	PUBLIC ADDRESS SYSTEMS	32
Electric Spanish Guitars	29-30	Cello Banjos	38	TEACHING MATERIAL	37-40
Gut String Guitars	17	MANDOLINS	19-21	TEACHER'S RECORDS	41
GIBSON ACCESSORIES					
BANJO ARM RESTS	56	FINGERBOARD NUTS	56	PICKS	47-48-49
BANJO HEADS	56	FINGERRESTS (Pick Guards)	57	PITCH PIPES	57
BANJO HEAD CLEANER	56	Guitar	53	POLISH	50
BANJO HOOKS AND NUTS	55	Mandolin	59	STRINGS	
BANJO RESONATOR STUDS	56	Banjo	56	Mena Steel	44-45
BANJO STANDS	57	FRETS	56	Hand Polished	45
BANJO WRENCHES	56	GUITAR STANDS	57	Gibson Electric Strings	45
BRIDGES		HAWAIIAN ADJUSTERS	51	Gibson-Brass	46
Guitar	52	HAWAIIAN LEIS	51	String Cabinet	46
Mandolin, Mandola, Mando-Cello	55	HAWAIIAN STEELS	51	TAILPIECES	
Banjo	56	IVOROID BINDING MATERIAL	56	Guitar	53
BRIDGE PINS	52	MACHINE HEADS		Banjo	56
CAPOS	52	Guitar	53	Mandolin	55
CASE HANDLES	57	Mandolin, Mandolin Banjo	55	TRUSS ROD WRENCHES	
ELECTRICAL INSTRUMENT		MUSIC STANDS	57	Guitar and Banjo	53
SUPPLIES	54	NECK CORDS	52	Mandolin	55
END PINS	57	PEGS, BANJO	55	VIBRA-REST	52
FINGERBOARDS	56	PEG BUTTONS	55		

GIBSON, INC., KALAMAZOO, MICHIGAN

Behind Every ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ GIBSON

...stands the largest manufacturer of fine guitars, banjos and mandolins in the whole world—a reliable, financially responsible firm which has been making these instruments for fifty years.

Gibson has its own research laboratories for testing and perfecting new ideas; and already has brought to players many necessary features including:

adjustable bridge; adjustable truss rod neck; "f" sound holes; carved top and back; extension tailpiece; advanced size guitars; low easy-action frets; Vari-Tone tailpiece; natural finishes; life-time guaranteed instruments; reliable electrics—and new things are being discovered every day to make playing more enjoyable.

Here are a few additional interesting facts about Gibson. Six inspectors check and double check every piece of material. A number of our Craftsmen have been making Gibson instruments over 35 years. The Gibson Master Finish took over 4 years to perfect and is only 7/1000 of an inch thick. In making a carved top, two-thirds of the original wood is shavings. Gibson goes directly to South America, Africa, Canada, Australia and Madagascar to secure the best materials.

Gibson does not use production methods—quality instruments cannot be turned out like sausages. That is why leading music stores in every city all over the world handle Gibson instruments; and more teachers, and more artists use Gibson than any other.

GIBSON

Only a GIBSON is Good Enough



CARL KRESS
Radio - Records



ART RYERSON
Featured Soloist



ALLAN REUSS
Ted Weems Orchestra



BOBBY SHERWOOD
M G M Studios - Hollywood



JOHN CALI
Andre Kostelanetz Orchestra



GEORGE SMITH
Paramount Studios



ELI CHALFIE
Russ Morgan Orchestra



REMO BIONDI
Gene Krupa Orchestra

Did you ever stop to think why the majority of the world's greatest artists play Gibson instruments? The answer is simply this — no other instruments have such a winning combination of fine tone, cutting power, accuracy and playing ease — Plus — dependability, life time satisfaction and service! The artists mean it when they say, "Only A Gibson Is Good Enough" — in all ways.



Pride in CRAFTSMANSHIP Pride in OWNERSHIP

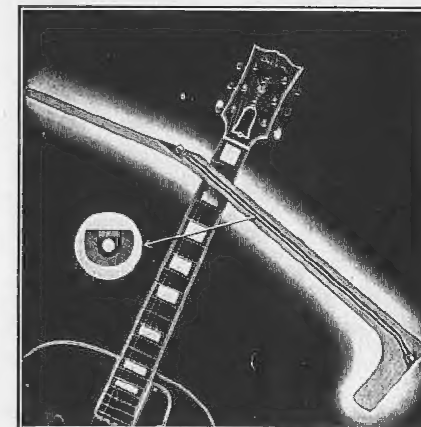
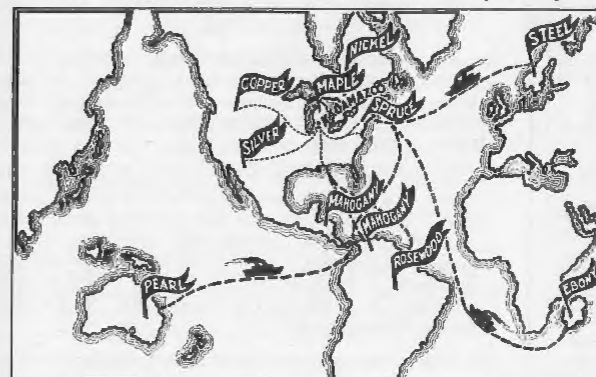
ACHIEVING greatness in any field requires painstaking attention to a multiplicity of research and construction details. A trip through the Gibson plant would impress you with the spirit of pride that makes every craftsman aware of the importance of his particular work in creating something exquisite and lasting.

Some of Gibson's exclusive features of construction have played an important part in spreading its fame throughout the world. Gibson goes to the far corners to get the finest woods — granite-hard ebony from Madagascar, rosewood from Brazil, streak-free mahogany from Central America, in addition to the finest North American maple and spruce.

Thousands of feet of these choice woods are slowly being air-seasoned in our large open-air curing yard. The true artist knows that you cannot hurry the work of Mother Nature and still expect superior results. Gibson plans today for the needs of tomorrow and therefore is not rushed in meeting production demands.

Every Gibson instrument has the exclusive Gibson adjustable steel truss rod neck construction — and ONLY Gibson has this patented feature. Neck twisting or warping due to climatical changes or string tension cannot harm a Gibson. You will always have easy playing action in a Gibson and you will avoid losing the exact tuning in the upper register.

We go to the far corners of the earth to make sure each part is right.



The exclusive Gibson adjustable steel truss rod neck construction.

The neck can be adjusted perfectly in a few seconds.

The experienced musician knows how tremendously important is the finish on a fine instrument. The new Gibson "Master Finish" is the ultimate achievement of many years of experimental work. It has all of the qualities that have long been sought to produce a more brilliant tone, greater wear, permanent lustre and sparkling beauty.

Musicians everywhere are generous in their praise of this finish which enables them to produce clearer, more pleasing powerful tones — stronger and longer vibrations. Oscillograph tests, using two instruments in exactly the same way, with the only difference the final coat of finish, show a tremendous improvement in tone as a result of the change in the absorption and reflection coefficients of the instrumental surface. Try a New Gibson with the "Master Finish" and you too will be thrilled with its tone finesse.



NATURAL FINISH

REGULAR FINISH

FEATURES

Body size is 17" wide and 21 3/4" long. The choicest of fine woods are used—top of figured northern maple—fingerboard of ebony.

Choice of beautiful Cremona brown finish with golden sunburst shading on top, rim, neck and back; or the new breath-taking natural finish. Unless specified, regular finish will be sent.

The top, back, fingerrest, fingerboard, "F" holes and peghead are beautifully set off with attractive binding of alternate black and white. Metal parts are heavily gold plated and hand engraved. Genuine pearl inlays of attractive design in fingerboard and peghead. Equipped with Gibson Vari-Tone Control.

Equipped with Kluson "Seal-Fast" individual machine heads guaranteed for five years. Exclusive Gibson Adjustable Truss Rod neck construction.

CASE—A case worthy of the instrument. Covered with solid brown leather with deluxe American Beauty silk plush lining. Catches are of heavy chrome. Waterproof zipper cover with leather bindings and metal bumpers protects it in all conditions.

PREMIERE "CUT-AWAY" MODELS

Available in Super "400" and L-5 models, in either regular or natural finish. Special body construction so you can easily reach all 20 frets. Made on special order only at additional cost.

All human endeavor strives towards the goal of perfection. In every field of manufacture, one product stands alone at the top—unmatched in quality and craftsmanship. Gibson attained this height when the Super "400" was created.

Each string of this beautiful instrument is in perfect harmony with all other strings—perfectly balanced—in pitch, quality and voicing. A truly remarkable cutting power distinguishes this instrument from all other guitars ever made.

Dame Nature really outdoes herself now and then to produce some unbelievably figured woods—curly and burl maple with waving, swirling grain figures—beautiful white fine-grained eastern mountain spruce. The hand rubbed and highly polished finish produces a thing of beauty that is found in every Gibson. To work on the Super "400" is the craftsman's highest honor.

This guitar is the most inspirational instrument ever made—an ideal combination of true artistry and good taste. Owning and playing a Super "400" will give you never ending enjoyment.

GIBSON



REGULAR FINISH

NATURAL FINISH

FEATURES

Body size is 17" wide and 21" long. Back, rim, and neck of beautifully figured curly maple... top of finest spruce... fingerboard of ebony.

Choice of golden sunburst shading on top, rim, neck, and back with traditional L-5 Cremona brown finish, or the new natural finish, hand rubbed to a high luster. Unless specified, regular finish will be sent.

Rich 5-ply alternate black and white binding around top edge of body, fingerboard, fingerrest, and peghead... 3-ply white-black-white binding on bottom edge... peghead and fingerboard inlaid with genuine pearl.

New non-vibrating modernistic gold and silver tailpiece, engraved and burnished... elevated brown celluloid fingerrest... new design adjustable rosewood bridge... white and pin... side position dots... 20 frets... Exclusive Gibson Adjustable Truss Rod Neck construction.

VARI-TONE CONTROL

The Super "400" and L-5 models are equipped with this sensational Gibson "extra"—can be adjusted to give you a complete range of tone, from a sharp, cutting brilliance, to a deep, rich, "solid" tone.

Right from the start—the L-5 became a most popular orchestra guitar and today is being played by an overwhelming majority of artists the world over. It has everything that is needed for a brilliant outstanding performance in the modern manner. Its tone is full and melodious with a vitalizing verve that cuts through for pleasing rhythmic effects.

Some of the newer features of this great favorite are: your choice of the regular sunburst finish or the new natural finish—both unbelievably beautiful; white ivoroid binding around the sound holes; a new, heavy, non-vibrating tailpiece; new gold plated enclosed Kluson "Seal-Fast" individual machine heads; and the Vari-Tone Control.

CASES: No. 600—Faultless construction covered with strong waterproof Aeroplanes Cloth—heavy chrome luggage catches—American Beauty silk plush lining. No. 600-L—De Luxe genuine brown Calf-skin case, lined with American Beauty silk plush—chrome luggage catches. Complete with waterproof zipper cover.

ZIPPER CASE COVER: Tan waterproof zipper cover with leather bindings and metal bumpers.

GIBSON



STYLE L-12

ADVANCED MODEL CARVED TOP AND BACK

IT'S AMAZING how much value Gibson has built into an instrument that costs no more than this L-12 Model. For all practical purposes, it ranks with instruments made to sell at much higher prices.

All of the outstanding features that give Gibson guitars their matchless tonal qualities and cutting power are present in this popular number. Its appearance, though not elaborate, is striking in its beautiful finish and artistic design.

FEATURES

SIZE: 17" wide and 21" long.

WOODS: Curly maple back; fine spruce top; selected northern maple rim and neck; rosewood fingerboard.

FINISH: Rich deep brown mahogany with golden sunburst shading on top and back.

TRIMMINGS: White, black and white ivoroid binding around peghead, and top edge of body; fingerrest, bottom edge of body and fingerboard bound with white ivoroid; new design large pearl inlays in fingerboard and peghead.

FITTINGS: Gold plated new design extension tailpiece and individual machine heads; elevated brown celluloid fingerrest; new adjustable rosewood bridge; side position marks; 20 frets; white end pin.

Exclusive Gibson Adjustable Truss Rod neck construction and new Adjustable Bridge



FRANK REMLEY
Phil Harris Orchestra



BILL NORTH
Gray Gordan Orchestra



EDDIE STOCKBRIDGE
R K O Studios, Hollywood

CASES: No. 606 — Strong three ply faultless construction, covered with heavy waterproof imitation black leather — plush lining.

No. 600 — Faultless construction, covered with waterproof Aeroplane Cloth — heavy chrome luggage catches — heavy American Beauty silk plush lining.

No. 600-L — De Luxe genuine brown Calfskin case, lined with American Beauty silk plush — chrome luggage catches. Complete with waterproof zipper cover.

ZIPPER CASE COVER: Tan zipper waterproof cover — leather bindings — metal bumpers.

STYLE L-7

ADVANCED MODEL CARVED TOP

*Now — in either
Regular or Natural
Finish*

THE L-7 Model has proven very popular for orchestral playing. Its rich tone carries sufficient power to maintain a dominant rhythm whenever necessary.

In appearance, it is outstanding among other instruments of its type, due to its beautiful finish, fittings and trimmings. As an all-Gibson instrument, you can be sure that it's perfect in every detail of construction.



JOE SZOT
Milwaukee



AL AVOLA
Tony Pastor Orchestra



FRANCIS HENRY
Guy Lombardo Orchestra

CASES: No. 606 — Strong three ply faultless construction — covered with heavy waterproof imitation black leather — plush lining.

No. 600 — Faultless construction, covered with heavy waterproof Aeroplane Cloth — sturdy luggage catches — heavy American Beauty silk plush lining.

ZIPPER CASE COVER: Tan zipper waterproof cover — leather bindings — metal bumpers.



FEATURES

SIZE: 17" wide and 21" long.

WOODS: Northern maple back and rim; mahogany neck; genuine air seasoned spruce top; rosewood fingerboard.

FINISH: Choice of regular chocolate brown with golden sunburst shading, or new Gibson natural finish. Unless specified, regular finish will be sent.

TRIMMINGS: Fingerboard and peghead inlaid with attractive pearl designs; top bound with black and white ivoroid; bottom edges of body, peghead, fingerboard and fingerrest bound with white ivoroid.

FITTINGS: Elevated brown celluloid fingerrest; side position marks; rosewood adjustable bridge; nickel plated individual machine heads, and new design extension tailpiece; 20 frets; white end pin.

Exclusive Gibson Adjustable Truss Rod neck construction

GIBSON

GIBSON



KEN BINFORD
New York



JOE WOLVERTON
Radio - Orchestra



CHIC GATWOOD
WLW Cincinnati



TOMMY KAY
Shep Fields Orchestra



GEORGE BARNES
NBC Chicago



DICK ROBERTS
BABE EHRECKE
Hollywood Studios

Why the Experts say:

"Only a Gibson Is Good Enough"

Those best able to judge the full superior expression of the Gibson instrument are the artists whose very souls must be tuned to the instruments they play. There is no place for mediocrity among the men who make music their livelihood or absorbing interest. However, the wide acclaim and praise we have received from the "Big Name" players and top notch entertainers all over the world have not deterred us from a constant research and experimentation for something that goes even beyond what, by today's standards, we say is perfection. Every acoustical possibility is run down to see if anything more can be done to "squeeze out" a new refinement.



One of the six Gibson inspectors whose sole work is to make sure that every Gibson—no matter what its price—measures up to the rigid standards set for each model.

We are indeed grateful to the musical experts whose encouragement and inspiration have guided this company since it was founded nearly half a century ago. They coined and put real significance into the phrase, "Only A Gibson Is Good Enough."



STYLE L-4 CARVED TOP

Now—in either Regular or Natural Finish

THE L-4 guitar, a favorite model with the immortal Eddie Lang and other guitar greats, has enjoyed an enviable record of achievement for tone, workmanship and dependability. A proved best seller.

FEATURES

SIZE: Grand auditorium, 16 1/4" wide and 20 1/4" long.

WOODS: Fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.

FINISH: Your choice of regular Cremona brown golden sunburst finish, or the new Gibson natural finish. Unless specified, regular finish will be sent.

TRIMMINGS: Beautiful pearl inlays in peghead and fingerboard; top bound with white and black ivoroid; bottom edges of body and fingerboard bound with white ivoroid.

FITTINGS: Elevated brown celluloid fingerrest bound with white ivoroid; white end pin; individual machine heads, nickel plated; adjustable rosewood bridge; new design nickel extension tailpiece; side position marks; 19 frets; "j" sound holes.

Exclusive Gibson Adjustable Truss Rod neck construction

CASES: No. 514—Heavy Faultless construction—waterproof imitation black leather covering—blue duvetyne lining.

No. 534—Aeroplane cloth covering—heavy Faultless construction—plush lining.

STYLE L-50 CARVED TOP

This instrument has been developed for those players wanting a Grand Auditorium size guitar at a moderate price. It offers new opportunities for modern tone coloring.

FEATURES

SIZE: Grand auditorium, 16 1/4" wide and 20 1/4" long.

WOODS: Selected fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.

FINISH: Chocolate brown with golden sunburst shading on top.

TRIMMINGS: White ivoroid binding on top and bottom edges of body; pearl inlays in fingerboard.

FITTINGS: Rosewood adjustable bridge; white end pin; elevated brown celluloid fingerrest; nickel plated individual machine heads; new design nickel tailpiece; side position marks; 19 frets.



Exclusive Gibson Adjustable Truss Rod neck construction

CASES: No. 103—New two-tone brown Challenge, side opening—duvetyne lining. No. 303—New two-tone brown Challenge, side opening—gold, curly plush lining. No. 514—Heavy Faultless construction—waterproof imitation black leather covering—blue duvetyne lining.

ZIPPER CASE COVER: Tan Zipper waterproof cover—leather bindings—metal bumpers.

GIBSON

GIBSON



STYLE L-47 CARVED TOP

Now—in either Regular or Natural Finish

A BRAND NEW GUITAR that gives you genuine Gibson quality at a moderate price—an instrument of exceptional tone and sturdy construction.

FEATURES

SIZE: 14¾" wide and 19¼" long.

WOODS: Fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.

FINISH: Your choice of regular Cremona brown golden sunburst finish, or the new Gibson natural finish. Unless specified, regular finish will be sent.

TRIMMINGS: Genuine pearl inlays in fingerboard; top and bottom edges of body have shell binding; fingerrest bound with white ivoroid.

FITTINGS: New type machine heads, nickel plated with white buttons; elevated brown celluloid fingerrest with white ivoroid binding; nickel plated extension tailpiece; white side position marks and end pin; adjustable rosewood bridge; 19 frets.

CASES: No. 115—New two-tone brown Challenge, side opening—duvetyln lining. No. 215—New two-tone brown Challenge, side opening—gold, curly plush lining. No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyln lining.

*Exclusive Gibson
Adjustable Truss
Rod neck
construction*



*Exclusive Gibson
Adjustable Truss
Rod neck
construction*

CASES: No. 115—New two-tone brown Challenge, side opening—duvetyln lining. No. 215—New two-tone brown Challenge, side opening—gold curly plush lining. No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyln lining.

STYLE L-30 CARVED TOP

THIS GENUINE carved top Gibson is our answer to the many requests for an instrument with rich tone and impressive appearance in the lower price range.

FEATURES

SIZE: 14¾" wide and 19¼" long.

WOODS: Genuine fine grain spruce top; maple back and rim; mahogany neck; rosewood fingerboard.

FINISH: New dark mahogany brown with sunburst on top; natural brown mahogany neck.

TRIMMINGS: White ivoroid binding around top and bottom edge of body, and genuine pearl inlays in fingerboard.

FITTINGS: White side position marks; new type machine heads, nickel plated with white buttons; nickel plated extension tailpiece; rosewood adjustable bridge; elevated brown celluloid fingerrest; white end pin; 19 frets.

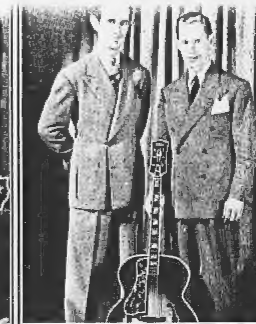
GIBSON



JOE SODJA
Radio - Screen - Records



FLOYD GRAHAM
Teacher - Artist, Kansas City

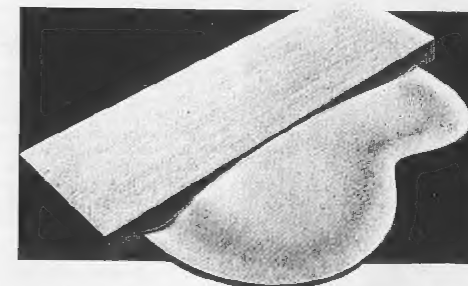


CLYDE MCCOY and BART ROTH
Guitarist, Clyde McCoy Orchestra



DAVE BARBOUR
Radio - Records

Gibson Pioneered HAND-CARVED TOPS



This illustration, now familiar to all guitar lovers, is a reminder to you that Gibson developed and brought to perfection nearly 50 years ago the intricate processes for carving and hand graduating tops to produce the distinctive Gibson tone. The deft patient hands of Gibson workmen—educated by years and years of experience—can detect variations as small as 1/1000 of an inch. This knowing touch, and the most accurate tools for measurement made, are constant safeguards to the clear full tone that has built the Gibson reputation.



HERB KRATOSKA
Radio - Records - Movies



(Right) KAPPY KAPLAN,
Radio, Chicago



WHITIE TAMBERG
Radio - San Francisco



(Left) PERRY BOTKIN,
Radio-Records

(Below) TONY MILITELLO
Buffalo, New York



LES PAUL
WJJD Staff, Chicago



WOODY HERMAN and HY WHITE
Guitarist, Woody Herman Orchestra



(Below) DICK MORGAN,
Alvino Rey Orchestra





SUPER JUMBO "200"

FLAT TOP AND BACK

BETTER THAN EVER! The Super Jumbo models have been an outstanding success from the day they were announced, but Gibson refused to be satisfied—that is why these new models, although the same in outward appearance, are better than ever. A new construction, bracing, and engineering feature has been designed to bring out a more powerful, booming tone. Try one—feel and hear this new tone quality.

FEATURES

SIZE: Super Jumbo—17" wide, 21" long and 4½" deep.

WOODS: Finest eastern spruce top; beautifully figured rosewood back and rim; curly maple neck; rosewood fingerboard.

FINISH: Rich Cremona brown top with golden sunburst; back and rims in natural rosewood, highly polished to bring out figure of wood; neck finished in chocolate brown.

TRIMMINGS: Large pearl inlays in fingerboard and peghead; top and back of body, fingerboard and peghead bound with alternating strips of white and black celluloid; inlaid brown celluloid fingerrest beautifully decorated with etched and colored designs; attractive marquetry inlay in back.

FITTINGS: Gold plated, individual sealast machine heads with pearl buttons; new design ebony bridge with pearl inlays and white bone saddle; white bone nut; side position marks; white end pin; gold plated brackets for holding neck cord to end pin and peghead.

Exclusive Gibson Adjustable Truss Rod neck construction

CASES: No. 606—Strong three-ply construction, covered with waterproof imitation black leather—plush lining. No. 600—Covered with waterproof Aeroplane Cloth—sturdy luggage catches—American Beauty silk plush lining. No. 600-L—De Luxe genuine brown Calf-skin case, lined with American Beauty silk plush—chrome luggage catches. Complete with waterproof zipper cover. **ZIPPER CASE COVER:** Tan waterproof zipper cover with leather bindings and metal bumpers.



GENE AUTRY
Movies, Radio and Stage



RAY CORRIGAN
Movies, Radio and Stage



DON GALVAN
Radio - Stage

SUPER JUMBO "100"

FLAT TOP AND BACK

IN CREATING this fine flat top model guitar, not a single Gibson innovation for tone perfection has been slighted in any way. It is an instrument that never fails to bring forth superlative praise from those desiring a deep, brilliant tone guitar at a price considerably below the top.

FEATURES

SIZE: 17" wide, 21" long, and 4½" deep.

WOODS: Selected spruce top; mahogany back and rim; curly maple neck; ebony fingerboard.

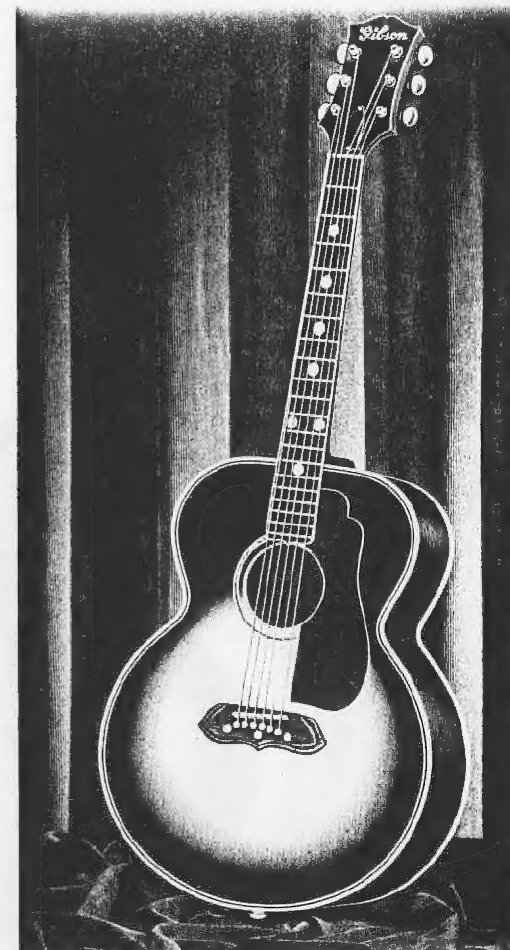
FINISH: Dark brown mahogany with golden sunburst shading on top.

TRIMMINGS: Top of body bound with white, black and white celluloid; bottom of body and fingerboard bound with white celluloid; peghead inlaid with pearl; pearl fingerboard inlays; sound hole bound with white, black and white celluloid; seven-ply alternating white and black purfling around sound hole; beautiful strip of marquetry inlaid the entire length of the back.

FITTINGS: Nickel individual machine heads; beautiful new design rosewood bridge; white bridge pins and three pearl inlays; new brown celluloid inlaid fingerrest; white bone nut; side position marks; white end pin.

Exclusive Gibson Adjustable Truss Rod neck construction

CASES: No. 600—Faultless construction, covered with heavy waterproof Aeroplane Cloth—sturdy luggage catches—heavy American Beauty silk plush lining. No. 606—Strong three ply faultless construction—covered with heavy waterproof imitation black leather—plush lining. **ZIPPER CASE COVER:** Tan waterproof zipper cover with leather bindings and metal bumpers.



RAY WHITLEY
Radio - Stage - Movies



JACK RICHIE
Radio - Stage



MARY WESNITZER
Susie—the Gal from the Hills
St. Louis, Mo.



TEX RITTER
Monogram Pictures
Hollywood, Calif.

GIBSON

GIBSON

JUMBO "55"

FLAT TOP AND BACK

YOU CAN feel as well as hear the deep, rich, full throatiness of the New Jumbo "55." It will be used by many future artists of stage, radio and screen, and is ideal for voice accompaniment.

FEATURES

SIZE: 16" wide, 20 1/4" long and 4 1/2" deep.

WOODS: Mahogany back, rim and neck; spruce top; genuine polished rosewood fingerboard.

FINISH: Dark brown mahogany with golden sunburst shading on top.

TRIMMINGS: White ivoroid binding around top and bottom of body and fingerboard; white, black, white celluloid purfling around sound hole; pearl position marks and peghead inlay.

FITTINGS: New design rosewood bridge with white pins, white bone offset saddle and three pearl inlays; inlaid new brown celluloid fingerrest; Kluson individual nickel machine heads; white end pin and side position marks.

CASES FOR JUMBO "55" AND JUMBO "35"

No. 118 — New two-tone brown Challenge, side opening — duvelyn lining. No. 318 — Archcraft construction — waterproof imitation cordoba brown leather covering — purple flannel lining. No. 514 — Heavy Faultless construction — waterproof imitation black leather covering — blue duvelyn lining.

JUMBO "35"

FLAT TOP AND BACK

Now — in either Regular or Natural Finish

This model with its harmonious singing brilliancy appeals to those players who wish to make a smaller investment in an instrument for voice accompaniment and small combination playing.

FEATURES

SIZE: 16" wide, 20 1/4" long and 4 1/2" deep.

WOODS: Genuine mahogany back, rim and neck; spruce top; rosewood fingerboard with 19 frets.

FINISH: Your choice of the regular dark brown mahogany sunburst finish; or the new Gibson natural finish. Unless specified, regular finish will be sent.

TRIMMINGS: White ivoroid binding around top and bottom edge of body; purfling around soundhole; pearl position marks.

FITTINGS: Inlaid brown celluloid fingerrest; reinforced bridge with white pins and offset bone saddle; nickel plated machine heads with white buttons; ivoroid side position marks; white end pin.



Exclusive Gibson Adjustable Truss Rod neck construction

STYLE L-00 FLAT TOP AND BACK

Now — in either Regular or Natural Finish

FEATURES

SIZE: 14 3/4" wide and 19 1/4" long.

WOODS: Mahogany neck, back and rim; fine grain spruce top; rosewood fingerboard.

FINISH: Your choice of regular deep red mahogany back, rim and neck with chocolate brown golden sunburst top; or the new Gibson natural finish. Unless specified, regular finish will be sent.

TRIMMINGS: White ivoroid binding around top and bottom edge of body; pearl position marks; purfling around soundhole.

FITTINGS: Rosewood bridge with bone offset saddle and black pins; inlaid brown celluloid fingerrest; nickel plated machine heads with white buttons; black end pin; side position marks; 19 frets.

STYLE L-0 FLAT TOP AND BACK

FEATURES

SIZE: 14 3/4" wide and 19 1/4" long.

WOODS: Back, rim and neck of mahogany; spruce top; fingerboard of rosewood and inlaid with pearl position dots.

FINISH: Lustrous ebony black beautifully set off with white ivoroid binding around top and bottom of body and white-black-white purfling around soundhole; pearl position marks.

FITTINGS: Rosewood bridge with bone offset saddle and black pins; nickel machine heads with white buttons; side position marks; black end pin; inlaid brown celluloid fingerrest; 19 frets.

TENOR GUITARS

The Tenor Guitars listed below are regular stock models—most of the regular Gibson six string guitars can be made up in a Tenor, 4 string model, on special order at slight additional cost. Write or see your Gibson dealer for details.

STYLE TG-50 — CARVED TOP AND BACK
Grand auditorium size body — "f" sound holes. See description of Style L-50 guitar on Page 9. Four-string tenor neck with 23" scale fingerboard and 19 frets — nickel plated individual machine heads.

CASES: No. 103 — New two-tone brown Challenge, side opening — duvelyn lining. No. 303 — New two-tone brown Challenge, side opening — gold, curly plush lining. No. 514 — Faultless construction — waterproof imitation black leather covering — blue duvelyn lining.

STYLE TG-00 — FLAT TOP
A fine Tenor Guitar with all Gibson features — just like the L-00 Guitar above except that the TG-00 has a 23" scale fingerboard with four strings and 19 frets — nickel plated individual machine heads.

CASES: No. 115 — New two-tone brown Challenge, side opening — duvelyn lining. No. 215 — New two-tone Challenge side opening — gold, curly plush lining. No. 414 — Faultless construction — waterproof imitation cordoba brown leather covering — blue duvelyn lining.



Exclusive Gibson Adjustable Truss Rod neck construction

STYLE L-00

Cases for L-00 and L-0

No. 115 — New two-tone brown Challenge, side opening — duvelyn lining. No. 215 — New two-tone Challenge, side opening — gold, curly plush lining.

STYLE L-0

Exclusive Gibson Adjustable Truss Rod neck construction

GIBSON

GIBSON

Gibson HAWAIIAN GUITARS

ALL OF the enchanting charm of Hawaii can be vividly and exotically expressed with Gibson Hawaiian Guitars. The restful rhythm and the unique languorous coloring so characteristic of Hawaiian music requires a special instrument that is tuned and played differently than the standard guitar. Gibson Hawaiian Guitars have been carefully developed to respond to the rapid touch of skilled fingers.

ROY SMECK MODEL

Many players need specially designed guitars capable of responding to their technique with unusual rapidity. Knowing this, Gibson conferred with that great artist, Roy Smeck, and together designed a guitar to fill this need.

FEATURES

SIZE: Extra large, 16" wide, 20 1/4" long and 4 1/2" deep.

WOODS: Fine spruce top; mahogany rim, back and neck; rosewood fingerboard.

FINISH: Rich chocolate brown with golden sunburst on top.

TRIMMINGS: White ivoroid binding around top and bottom of body; pearl inlays in fingerboard; purfling around sound hole; brown celluloid fingerrest; inlaid white ivoroid fret marks.

FITTINGS: Reinforced rosewood bridge with high bone saddle and white bridge pins; individual nickel machine heads; high bone nut; 19 frets; white end pin.

CASES: No. 118—New two-tone brown challenge side opening—duvetyne lining. No. 318—Archtop construction—waterproof imitation cordoba brown leather covering—duvetyne lining. No. 314—Faultless construction—waterproof imitation black leather covering—blue duvetyne lining.

STYLE HG-00

Built only for Hawaiian guitar playing with high bone nut and straight bone bridge saddle—neck joins at 12th fret; high standard of quality that only Gibson can produce at this low price.

FEATURES

SIZE: 14 3/4" wide and 19 1/4" long.

WOODS: Mahogany neck, back and rim; fine spruce top; rosewood fingerboard.

FINISH: Chocolate brown on top with sunburst shading; deep red mahogany on back, rim and neck.

TRIMMINGS: Pearl position marks; purfling around sound hole; white ivoroid binding around top and bottom edges of body.

FITTINGS: Reinforced rosewood bridge with straight high bone saddle and black pins; inlaid brown celluloid fingerrest; black end pin; side position marks; nickel plated machine heads with white buttons; 19 frets.

CASES: No. 115—New two-tone brown challenge side opening—duvetyne lining. No. 215—New two-tone challenge side opening—gold, curly plush lining. No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyne lining.

CASE: No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyne lining.



ROY SMECK
Wizard of the Strings—Famous on
Radio, Stage and Screen

Gibson GUT STRING GUITARS

THERE HAS NEVER BEEN created any musical instrument that can equal the soul-stirring beauty of the guitar played "finger-style" without pick or plectrum.

The guitar was a favorite with such great composers as Paganini, Schubert, Beethoven and others. Beethoven called it a miniature orchestra, capable of playing all the harmonies needed and reproducing the tone colors of all instruments, while retaining a distinctive charm and flavor all its own. Franz Schubert used it in composing and accompanying his songs. Fritz Kreisler plays guitar for his own amusement.

Except for a few scattered artists, finger style of playing has been kept in the background by a lack of suitable instruments. Modern orchestra guitars even in flat top styles are not responsive to the gut and compound strings used for finger-style of playing.

To get the full beauty and richness from a gut string guitar, it must be especially constructed of thoroughly seasoned woods, delicately graduated to a sensitive thinness that reproduces every string vibration. The braces must be extremely light, yet sinewy tough. A special neck, fingerboard, and bridge must be made. For years Gibson has studied the finest of these guitars made in Europe—some centuries old—and has consulted the artists who play this style. The result is two Gibson made guitars for finger style playing that fulfill all requirements for sensitiveness, tone, volume, playing ease and beauty.

Many of the modern guitar artists you hear playing pick style guitar on radio, records, and stage are also studying finger style playing as a way of expressing musical ability not obtainable in any other way, and as a means of improving their technique.

GUT STRING GUITAR Style GS-85

The body size is 14 1/2" wide and 19" long. Back and rim are made of genuine rosewood, finished in a hand-rubbed high lustre to bring out the beautiful coloring and figure of the wood—the finest of upland spruce is used for the top which is finished in a natural, clear hand rubbed lustre—the neck is of mahogany and finished to match the rim. The top is beautifully bound with five strips of black and white ivoroid. Around the soundhole are three attractive rings of fine celluloid purfling. The ebony fingerboard has 19 low action frets and joins the body at the 12th fret—the special "double" fingerboard nut assures even and uniform string height of all strings—in keeping with this style of guitar, there are no position dots in top of fingerboard, but easily distinguishable white side position dots. Strength and light weight are features of the special Kluson machine heads with white celluloid buttons and large, easy tuning, celluloid string post. The pearl inlaid rosewood bridge is of graceful design and made particularly for gut and compound strings—it has a white bone saddle.

CASE: No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyne lining.



Illustrating Style GS-85

GUT STRING GUITAR Style GS-35

This inexpensive model, like the GS-85, is made strictly for finger style playing. The body size is 14 1/2" wide and 19" long. The top is of genuine upland spruce, with a natural, hand rubbed finish—the back, rim and neck are made of mahogany finished in a natural mahogany brown and hand rubbed to a high lustre. Top and bottom of body are bound with white celluloid and there are three beautiful rings of celluloid purfling around the soundhole. The fingerboard is made of ebony and has 19 low action frets and a special "double" nut at the top of the fingerboard so essential to this style of guitar—there are no position dots in fingerboard, but large white side position dots. The bridge is of rosewood with white bone saddle and inlaid with pearl designs—made especially for this guitar. The machine heads have white celluloid buttons and extra large string posts for easy tuning.

CASE: No. 414—Faultless construction—waterproof imitation cordoba brown leather covering—duvetyne lining.

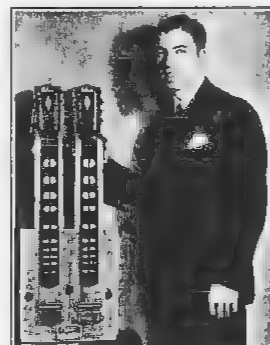
GIBSON

GIBSON



★
Left to right:
HOOSIER HOT SHOTS
KEN TRIETSCH and
FRANK KETTERING

DON HUSTON
Lou Breeze Orchestra
DAN PERRI
Jan Savitt Orchestra



★
Left to right:
BILL BARDON and
PESCI, Guitarist Bill
Bardo Orchestra

JOE PETRONI
Les Brown Orchestra

JOE RIZZO
New York



★
Left to right:
EARL BACKUS
"Four Californians"

GEORGE VAN HORN
Harrisburg, Pa.
BOB DOMENICK
Teddy Powell Orchestra



FRANK VICTOR QUARTET
New York



TONY COLICCHIO
New York

Gibson MANDOLINS

There is no finer combination of wood, finish, workmanship and scientific design than is represented in this Queen of all mandolins. The mountains contributed their most majestic spruce, the leading artists of America their inspiration and suggestions, and Gibson craftsmen the sum total of their years of experience and unrestricted enthusiasm. It is truly a marvelous instrument.

STYLE F-5 Artist Model Mandolin CARVED TOP AND BACK

FEATURES

SIZE: 10" wide and 13 3/4" long.

WOODS: Finest of selected air-seasoned spruce top; highly figured curly maple back, rim and neck; ebony fingerboard.

FINISH: Rich Cremona brown, hand rubbed, with golden sunburst shading on top, back, rim and neck.

TRIMMINGS: Genuine pearl inlays of beautiful design in peghead and fingerboard; top and bottom edges of body, fingerboard, fingerrest and peghead bound with attractive white, black, white ivoroid.

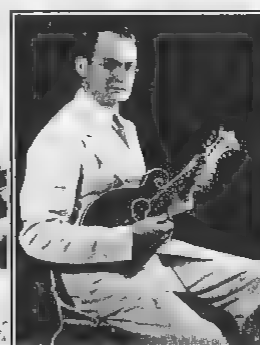
FITTINGS: Gold plated and engraved tailpiece and machine heads; pearl buttons; elevated brown celluloid fingerrest; adjustable rosewood bridge; 29 frets.

Exclusive Gibson Adjustable Truss Rod neck construction

CASE: No. 446 Square type case with lots of room for strings, music and stands — Faultless construction — waterproof imitation black leather covering — American Beauty silk plush lining.



GRACE HAYES
Phil Spitalny Orchestra



A. E. PATTON
Elgin, Ill.



DAVE APOLLON
Radio - Stage



WM. PLACE, JR.
Providence, R. I.

GIBSON

STYLE F-4 Artist Model Mandolin

CARVED TOP AND BACK

FEATURES

SIZE: 10" wide and 13 3/4" long.

WOODS: Choice spruce top; mahogany neck; figured maple back and rim; rosewood fingerboard.

FINISH: Chocolate brown with golden sunburst on top.

TRIMMINGS: White ivoroid binding around body, fingerrest, and fingerboard; purfling inlay around sound hole; pearl inlays in fingerboard, peghead.

FITTINGS: Elevated brown celluloid fingerrest; adjustable rosewood bridge; side position marks; 20 frets; nickel plated, engraved tailpiece and machine heads with metal buttons; white end pin; oval sound hole.

CASES: No. 371—Faultless construction—form fitting—covered with waterproof imitation black leather—American Beauty silk plush lining. No. 440—Square type case with room for strings, music and stands—Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining.



LESLIE PRICE
Reading, Pa.



EDWARD MOLDTHAN
Fort Wayne, Ind.

These Exclusive Features are found in all Gibson Mandolins

When we say that a Gibson mandolin is your best buy, it's no empty boast. Back of that statement stand Gibson's many exclusive construction features—and Gibson gives you all of them. An adjustable Truss Rod strengthens the neck. Accurate fingerboards, from the first fret to the last, assure clear and true notes. Hand-shaped necks make playing smooth-

er and easier. Every Gibson carved top is graduated by hand. Elevated fingerrests are indispensable for correct playing. A full, rich brilliant tone is built in every Gibson. A bridge instantly adjustable to your needs insures accuracy in every position. All these features make a Gibson mandolin, or any Gibson instrument, the best money's worth in the musical world.

The Man who dared to be different made a real contribution

It took courage to defy musical tradition and change the time-honored "bowl" shape of the mandolin—but Orville Gibson did it. Following the design of Stradivarius violins, he inaugurated the modern carved back and top style of the mandolin. In so doing, he departed from principles that had been accepted for cen-

turies, yet all present day mandolins are a monument to his innovation.

The soundness of Orville Gibson's ideas is emphasized by the fact that the same principles of construction are still followed, although new methods of making finer toned, more brilliant and more sturdy Gibson instruments are used today.

Exclusive Gibson
Adjustable Truss
Rod neck
construction



The Two Newest GIBSON Mandolins

What a great difference in the strength of volume. It's almost unbelievable! This new instrument came about in the usual Gibson way—after months of experimentation and testing. The tone beauty has been greatly enhanced and the treble now rings out with bell-like brilliance. The eight strings in perfect tone balance produce individual notes with new life and power. All of the Gibson features of superior quality and craftsmanship are present.

STYLE A-50 Carved Top and Back

(AT RIGHT)

Body size 10 1/4" wide and 13 1/4" long—selected spruce top, curly maple back and rim, mahogany neck with rosewood fingerboard—shaded chocolate finish with sunburst highlights on top, back and rim; shaded



neck and peghead—white ivoroid binding around top and bottom edges of body, fingerrest, fingerboard—fingerboard and peghead inlaid with pearl—elevated brown celluloid fingerrest bound with white ivoroid—nickel plated engraved tailpiece and machine heads—white end pin—rosewood adjustable bridge—20 frets—exclusive Gibson adjustable Truss Rod neck construction.

CASES: No. 101—New two-tone brown challenge, side opening—duvetyn lining. No. 383—Faultless construction—waterproof imitation black leather covering—green velvet lining.

STYLE A-1 Carved Top and Back

(AT LEFT)

Body size 10 1/4" wide and 13 1/4" long—northern maple back and rim, spruce top and mahogany neck with rosewood fingerboard—finished in rich brown mahogany with sunburst on top—top and bottom edges of body bound with white ivoroid—pearl inlays in fingerboard—elevated brown celluloid fingerrest—nickel plated and engraved tailpiece and machine heads; white buttons—adjustable rosewood bridge—20 frets—white end pin—exclusive Gibson Adjustable Truss Rod neck construction.

CASES: No. 101—New two-tone brown, challenge side opening—duvetyn lining. No. 362—Faultless construction—waterproof imitation black leather covering—green velvet lining.



GIBSON



STYLE A-00
MANDOLIN

STYLE A-00

Note — in either Regular or Natural Finish

FEATURES

SIZE: 10 1/4" wide and 13 1/4" long.

WOODS: Selected spruce top; mahogany neck; maple back and rim; rosewood fingerboard.

FINISH: Dark brown mahogany with sunburst top. Also available in natural spruce top and natural mahogany neck, rim and back. NOTE: Unless specified, brown mahogany finish will be sent.

TRIMMINGS: Shell binding around top edge of body; pearl fingerboard inlays.

FITTINGS: Adjustable rosewood bridge; nickel machine heads with white buttons; nickel plated tailpiece; elevated brown celluloid fingerrest; side position marks; 20 frets.

CASES. No. 101 — New two-tone brown challenge, side opening — duvelyn lining. No. 362 — Faultless construction — waterproof imitation black leather covering — green velvet lining.

MANDOLA

STYLE H-O MANDOLA

SIZE: 11" wide and 15" long

WOODS: Genuine spruce top; mahogany neck; maple back and rim; rosewood fingerboard.

FINISH: Dark brown mahogany with sunburst on top.

TRIMMINGS: White ivoroid binding around top and bottom edge of body; genuine pearl fingerboard inlays.

FITTINGS: Nickel plated tailpiece and machine heads, with white buttons; adjustable rosewood bridge; side position marks; elevated brown celluloid fingerrest; white end pin; 19 frets.

CASE. No. 135 — Challenge, side opening — duvelyn lining.

*All Instruments Listed Here
Have Exclusive Gibson Adjustable
Truss Rod neck construction.*



STYLE H-O
MANDOLA

To give the full richness of tenor and baritone voice required by group instrumental music, Gibson created the mandola and the mando-cello. The mandola, tuned A D G C, is beautiful for either solo or obbligato playing. The mando-cello has a rich baritone voice ideal for mandolin orchestras. It has eight strings, tuned A D G C, one octave below the mandola.

MANDO-CELLO

STYLE K-1

Design similar to style A-50 mandolin on page 21; top finished in black ebony; neck, rim and back finished in dark chocolate brown; has large body and eight string mando-cello fingerboard, peghead and tailpiece; and 24 frets.

Body size—14 1/4" wide and 18 1/2" long.

CASE. No. 394 — Faultless construction — waterproof imitation black leather covering — velvet lining.

UKULELE

STYLE UKE-1



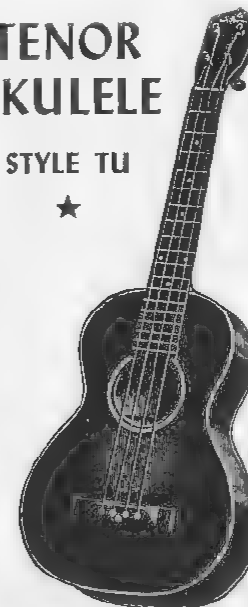
THE LAST WORD in ukuleles is this new style UKE-1. Everything about it is new except the time honored Gibson tradition of fine materials and workmanship. It has new tone, greater power and new dollar value typical of Gibson.

Made of Peruvian mahogany and finished in a hand rubbed natural brown mahogany — rosewood fingerboard — white ivoroid binding around top of body — pearl position dots — strong friction pegs — white-black-white purfling around sound hole.

CASE: No. 60 — Canvas, end opening.

TENOR UKULELE

STYLE TU



THE LARGER BODY of this instrument gives it extra depth and richness of tone with added volume.

Body size 9" wide and 12" long; mahogany top, back, rim and neck, rosewood fingerboard; natural brown mahogany finish; rosewood bridge with white bridge pins; white ivoroid binding around top and bottom edges of body; white-black-white purfling around sound hole; 18 absolutely accurate frets; dependable friction pegs; pearl position dots.

CASE: No. 311 — Faultless side opening with green flannel lining.



EMILE MANCUSO
New Orleans



MONA GLASS
Four Glass Sisters



HAL HAYRID and FRED MYERS, Jr.,
Guitarist
Hal Hayrid's Orchestra, St. Louis, Mo



McMICHAEL ELECTRIC ORCHESTRA
W B McMichael, Dir. Newark, Ohio



HARRY SAMPIETRO
Teacher, Artist, Port and, Ore.

GIBSON

GIBSON

Gibson

ELECTRICAL INSTRUMENTS



ELLISON HARVEY
Horace Heidt Orchestra



KEN HARVEY
Slego - Radio
New York



ERNIE ARDI
Buddy Clark Orchestra

Great has been the response of the stars of Danceodom in America and abroad to the world famous Gibson Electrical Instruments. They are giving new flavor and atmosphere to programs by dance bands, radio artists and entertainers.

And since Gibson Electrics are easily within the range of students and amateurs, many are rapidly equipping for this new field of musical expression.



PAUL EASTMAN AND HIS HAWAIIAN TRIO
Hollywood

Musical experts were quick to appreciate the added finesse and vitality made possible by Gibson Electrical Instruments. With them full resonant tones swell out majestically and dramatic crescendos are not marred with tone distortion or mechanical noises. The country's leading sound engineers were consulted to help us develop the mechanical precision and dependability that would meet the needs of hard and diversified usage. As a result of tireless experiments, and testing tubes, speakers, transformers, coils and other equipment, perfect balance has been achieved with these outstanding features:

TONE—A pleasing new tone, rich and sweet; always clear and distinct whether the volume is turned low or full on.

VOLUME—The new amplifiers with high fidelity speakers and heavier baffle boards insure maximum volume without distortion; extra long sustaining power.

APPEARANCE—Both the instruments and the amplifiers have been improved to keep them far ahead in both design and decoration.

Gibson acoustic engineers painstakingly match each instrument with its amplifier before it leaves the factory to assure perfectly balanced performance.



ALVINO REY
Featured Soloist and Band Leader



PERRY BECHTEL
Radio, Atlanta, Ga.



RUSY NEWMAN, Dir. and GUY
PRINCIPATO, Guitarist,
Boston



JIMMY
SMITH
New
York

New! Gibson

ELECTRAHARP

*Complete Harmony
Perfect Phrasing
New Tone Colors*

A console model where the player sits and plays similar to a harp or piano, with six pedals to raise and lower the pitch of strings while playing to give the performer a complete range of harmony within the same voicing — not just certain chords, but all chords are available with this amazing instrument!

Whole phrases can be blended together without breaking the continuity of tone. You can pick the strings just once and the foot pedals will bring in chord changes and progressions that flow together like voices in a choir.

A complete instrument that meets the requirements of the severest music critic. It is no longer necessary to play incomplete harmony and phrases because of the limitations of the instrument — play any chord and effect you need when you want it!

A new instrument that is revolutionizing present styles of playing. Similar to the Electric Hawaiian Guitar, yet entirely different.

It was in process for five years in the Gibson research laboratories and not until every detail had been perfected was a working model shown. Wildly acclaimed by everyone who has seen and heard it demonstrated in New York, Niagara Falls, New Orleans, Chicago, Kansas City and other cities throughout the country.

Write Gibson, Inc., Kalamazoo, Mich., and ask us to tell you about this wonderful instrument.

G I B S O N

★ EH-185 Electric Hawaiian Guitar

New Presenting the new individual offset polepiece. To sing out, treble tones must be brilliant and sustaining, so pickup is made near bridge where vibrations are short and quick. For contrast, bass tones must be deep and booming, so pickup is made farther from bridge where vibrations are longer and slower.

INSTRUMENT: Finished in sunburst Cremona brown; equipped with the new adjustable offset pickup; tone generator and fittings mounted to solid, one-piece Hyblum metal unit to insure perfect amplification. Convenient top tuning pegs and other features that make it a favorite model for all around use.

AMPLIFIER: The monarch of them all! A masterpiece of tone amplification and

beauty never before attained! Chassis detachable from amplifier case to eliminate tube rattles, hum and other noises. Seven tubes; 12" High Fidelity speaker; bass reflex; variable treble and bass tone control; three outlets to take two instruments and one microphone or three instruments; and many other features that make this a truly outstanding amplifier.



The EH-185 Model is furnished in the following units:

8 string instrument and cord only.

7 string instrument and cord only.

Amplifier (AC Current) with waterproof cover.

CASE: No. 5 — Faultless Aeroplane Covering. Flush Lined

Natural Finish: EH-185 instrument available in Natural finish at additional cost.

NOTICE at the right how chassis can be detached and placed several feet away from amplifier case and speaker—this feature makes the EH-185 amplifier ideal for use as a Public Address System.



New ADJUSTABLE IDEA

Have you noticed how Gibson is always developing adjustable ideas... the adjustable bridge, adjustable truss-rod, co-ordinator rod, Vari-tone tailpiece and now, the new offset adjustable polepiece. Under each string is a special alloy steel screw to balance the tone of each string to suit the individual player—close to the string for a loud, sharp tone or farther away for a soft, mellow tone... a great step forward in the history of electric guitars.



★ EH-150 Electric Hawaiian Guitar

INSTRUMENT made from selected curly maple, finished in Cremona brown with golden sunburst shading on top, back and neck. Equipped with the new adjustable offset pickup; instant fingerlip tone and volume controls; combination bridge, tailpiece and hand rest; and many other features. Again Gibson leads the way and gives you an outstanding value for tone, beauty and all around dependability in the EH-150 model.

ment. Also, ideal when used as a public address system.

Every Gibson Electric outfit is individually selected so that amplifier and instrument are perfectly matched for tone, volume and balance.

The EH-150 is furnished in the following units:

6 string instrument and cord only.

7 string instrument and cord only.

CASE: No. 5 — Faultless Aeroplane Covering — Flush Lined.

Amplifier (AC Current)

Amplifier slip-on cover.

AMPLIFIER: Extra large seven tube amplifier 18 1/2" wide, 15 1/2" high, 8 3/4" deep; four stages of amplification; 12" High Fidelity speaker; three outlets to take two instruments and a microphone or three instruments; bass and normal tone control; a powerful, dependable amplifier for any Electric instru-

CONSOLE GRANDE

Electric Hawaiian Guitar

with Detachable
Concert Stand

New Tone generator, bridge and other fittings now mounted in solid, one piece Hyblum metal unit for improved tone quality and sustaining power.

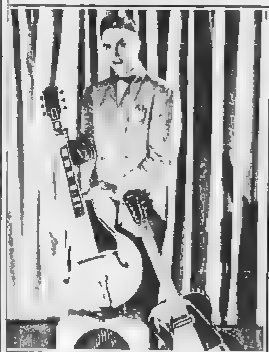
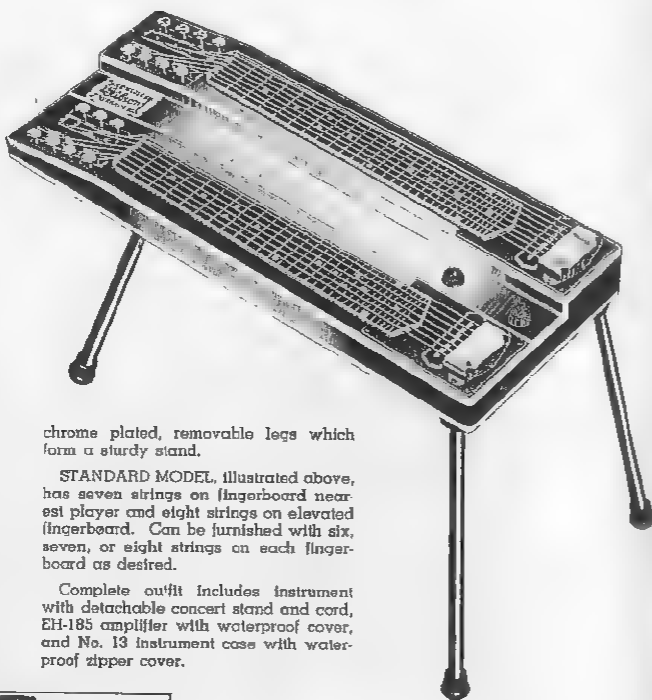
An instrument of unsurpassed beauty combining showmanship with dependable performance. Made of specially selected curly maple finished in the Gibson Cremona brown with golden sunburst shading and bound with attractive "white-black-white" ivoroid. Fingerboard farthest from player is elevated one inch for easier playing of each tuning. Equipped with top tuning pegs and hand rest over each bridge; all metal parts chrome plated.

DETACHABLE CONCERT STAND: Instrument comes complete with three

chrome plated, removable legs which form a sturdy stand.

STANDARD MODEL, illustrated above, has seven strings on fingerboard nearest player and eight strings on elevated fingerboard. Can be furnished with six, seven, or eight strings on each fingerboard as desired.

Complete outfit includes instrument with detachable concert stand and cord, EH-185 amplifier with waterproof cover, and No. 13 instrument case with waterproof zipper cover.



LOUIS VALERO
Carl Lorch Orchestra



TONY MATTOLA
Radio - Records

New An Electric Hawaiian outfit that is new throughout; improved appearance, better performance, adaptable to every purpose.

Attractive new instrument in rich Adams Brown finish with shaded natural mahogany top; special fingerboard with matched designs for easier and quicker playing of harmonics and octaves; a genuine Gibson in tone, beauty and performance.

PLUS these features: New extra large size amplifier with rich cordoba brown covering; 12" speaker; four stages of amplification, three outlets, exceptional tone quality with power to spare.

The EH-125 is furnished in the following units:

6 string instrument and cord only.

7 string instrument and cord only.

Case No. 4 - Archcraft construction, plush lined.

Amplifier (AC Current)

Amplifier slip-on cover.

28

EH-125

Electric
Hawaiian
Guitar



ES-300 Electric

Spanish Guitar

GIBSON

MASTERPIECE

Never before anything like this for tone color, tone brilliancy and tone balance; best for advanced and professional players.

New Equipped with the new Gibson offset adjustable pickup unit to give clear singing treble strings together with deep, booming bass. Gibson perfected natural finish brings out the true beauty of the carefully selected air seasoned woods.

ADVANCED SIZE: Same size and general construction as advanced L-5; body is 17" wide and 21" long. Equipped with the finest parts. In this model Gibson has perfected the best Electric Spanish guitar it is possible to make, overcoming the limitations of ordinary electric.

The ES-300 is furnished in the following units:

ES-300 Regular Finish instrument and cord only.

ES-300 Natural Finish instrument and cord only.

CASE: No. 806 - Faultless, Rayon plush lined.

CASE: No. 800 - Faultless construction -

Aeroplane cloth covered - American Beauty silk plush lining.

EH-185 Amplifier (AC Current) with waterproof cover.

AC-DC

AND BATTERY

AMPLIFIERS

Gibson amplifiers can be furnished for AC-DC current at additional cost. Write for information.

The EH 125 Amplifier can be furnished for operation on both AC current and 6 Volt Battery at additional cost. Write for information.

Available in both Regular and Natural Finish

TUNINGS FOR HAWAIIAN GUITARS

Out of the great variety of tunings used for Hawaiian Guitar, we have selected these as the most popular and practical. Gibson, Inc., will be glad to give you any information possible about other tunings and proper strings to be used.

SIX STRING TUNINGS

6 5 4 3 2 1
E 7th Tunings
B D E G B E
E D E G B E
F D E G B E
F B E G D E

E 7th Tunings with
2nd String raised
to C#

B D E G# C# E
E D E G# C# E
F D E G# C# E
F B E G# C# E

Regular A Tuning

E A E A C# E

High Bass Tuning

A C# E A C# E

A 7th Tuning

G C# E A C# E

A Minor Tunings

E A E A C# E

E Tuning

E B E G# B E

E Minor Tuning

E B E G B E

SEVEN STRING TUNINGS

7 6 5 4 3 2 1
C Tuning
G C E G C E
C 7th Tuning
Bb C E G C E
C# Minor Tuning
with Bb added
Bb C# E G# C# E

E 7th Tunings

E B D E G# B E

A 7th Tunings

G E A E A C# E

Other Seven String
Tunings

F# B D E G# B E

E B D E G# B E

F# B D E G# B E

B G C# E A C# E

F# G C# E A C# E

EIGHT STRING TUNINGS

8 7 6 5 4 3 2 1
E Tunings
E G# B D E G# B E
E B D F# G# B E
F# E B D E G# B E
C C# E G# B D E F#

A Tunings

E G A C# E A C# E

F# G A C# E A C# E

G A C# E A C# E

B G A C# E A C# E

F# G A C# E A C# E

TEN STRING TUNING

E 7th Tuning
on first 6
strings with
Relative C#
Minor on last 4
strings
Special E 7th
Tuning
B D F# E B D E C# B E



★ ES-125 Electric ★ Spanish Guitar →

A less expensive Gibson Electric Spanish guitar to fit the needs of the discriminating player

- Instrument finished in attractive new dark mahogany brown with sunburst shading on top; equipped with the new adjustable individual polepieces, body size is 19 1/4" long, 14 3/4" wide; highest quality woods and accessories; a truly great instrument in a low price range.

The ES-125 is furnished in the following units:

Instrument and cord only.
CASE: No. 414 — Faultless, Du-vetyn lined.
EH-125 Amplifier (AC current)
Amplifier Slip-on cover.



★ ES-150 Electric ← ★ Spanish Guitar

New Adjustable individual pole pieces to balance the tone and volume of each string are now standard equipment on both the ES-150 and ES-125 models. With this feature the real guitar tone can be electrically reproduced.

Brilliant tone, quick response and new, adjustable features make this a favorite model.

AUDITORIUM SIZE: Same body size and general construction as popular L-4 model, 16 3/4" wide by 20 1/4" long. Only carefully selected, air seasoned woods and the finest of parts are used in making this instrument. Finished in the famous Gibson sunburst Cremona brown—an instrument of outstanding beauty and performance.

The ES-150 is furnished in the following units:
Instrument and cord only.

CASE: No. 514 — Faultless, Duvetyn lined.
CASE: No. 534 — Faultless construction —
Aeroplane cloth covered — plush lining.
EH-150 Amplifier (AC Current)
Amplifier slip-on cover.

ETG-150 Electric Tenor Guitar can be had at same price as ES-150.



Amplification of the delicate Mandolin is now an accomplished fact. Gibson offers two models to fit the present day trend towards electric.

STYLE EM-150
ELECTRIC
MANDOLIN

★ EM-150 Electric Mandolin

Instrument finished in rich brown mahogany with sunburst top. Northern maple back and rim spruce top and mahogany neck with rosewood fingerboard; exclusive Gibson Adjustable Truss Rod Neck; powerful, balanced tone generator is built inside the mandolin so that it is trouble proof, combines a beautiful appearance with an easy playing action and quick responsive tone.

The EM-150 is furnished in the following units:

Instrument and cord only.
CASE: No. 362 — Faultless flannel.
EH-150 Amplifier (AC current)
Amplifier slip on cover.

EM-125 Electric Mandolin

A new Gibson Electric Mandolin in dark brown mahogany finish with sunburst top; spruce top; mahogany neck, maple back and rim; rosewood fingerboard; exclusive Gibson Adjustable Truss Rod Neck, and powerful built-in tone generator.

The EM-125 is furnished in the following units:

Instrument and cord only.
CASE: No. 382 — Faultless flannel.
EH-125 Amplifier (AC current)
Amplifier slip-on cover.

★ ELECTRIC BANJOS ★

Body and neck are made of beautifully figured curly maple finished in cremona brown with golden sunburst shading; rosewood fingerboard; genuine mother of pearl inlays in fingerboard and peghead; exclusive Gibson Adjustable Truss Rod neck.

Exceptionally powerful and long lived tone generator is built inside instrument so that it is trouble free; a guitar-like quality of tone in an electric banjo with complete range of tones easily accessible because all frets are clear of the body.

The Electric Banjo is furnished in the following units:

Instrument and cord only.
CASE: Faultless flannel, aeroplane cloth covering.

EH 150 Amplifier (AC current)
Amplifier Slip-on cover.

Electric Banjos can be furnished in tenor, plectrum and five string — Please specify your choice when ordering.



The rhythmic sparkle of the banjo is increased and improved with this new electric model that adds a mellow, guitar-like tone to its characteristic snap and brilliance; a new thrill in banjo playing



ELECTRIC ATTACHMENT

*Electrify your own Guitar
with new Gibson
Attachment*

MODEL EP 11
With Volume Control

MODEL EP 17
Without Volume Control

New, magnetic type pickup assures clear, musical amplification of your regular guitar without picking or fingering noises; made to fit any guitar with extension tailpiece; easy to put on and take off; grips the strings firmly in back of the bridge and will not work loose or rattle around; adjustable for sharpness or depth of tone; can be used with any Gibson amplifier and does not interfere with regular playing when amplification is not needed.

Gibson

PUBLIC ADDRESS SYSTEMS

MICROPHONE, G-H MODEL

New Ultra wide range velocity microphone—very compact, 2 1/4" wide, 5 1/4" high and 2 3/8" deep—attractively finished in chrome.

Ideal for picking up single voice or entire orchestra—by using with EH-185 or EH-150 amplifier you can have an efficient public address system. Complete with 25 feet of shielded cord and heavy plug.

G-M MODEL MICROPHONE STAND

To fit either GH or G microphones. Exceptionally beautiful floor stand in two sections easily adjustable in height from 42" to 66". Large round base with modern step design and fluted rim. Satin chrome finish.

CASE FOR MICROPHONE AND STAND

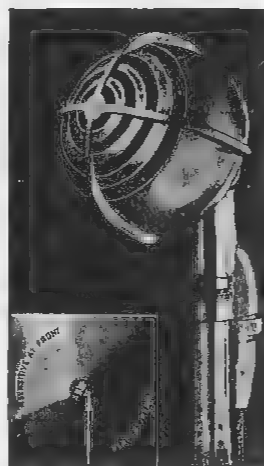
Holds either G or GH Microphone, GM Stand, and has plenty of room for extra tubes and supplies. Faultless type, covered with Aeroplane Cloth, purple flannel lined. Size 42" long, 11" high, and 4" wide.

Gibson's compact highly dependable Public Address System has found favor not only with musical groups, but also with schools, colleges, churches and fraternal organizations. True-voice amplification with surprising volume control makes it the outstanding value in the field today.

MODEL G CRYSTAL MICROPHONE

The Gibson Improved crystal microphone gives a new high degree of fidelity with several unique features.

It has a 25 foot super-shielded cable which has ten times the tensile strength of the ordinary crystal microphone cable. No hum or extraneous noises can be picked up by it. It has wide-range high-fidelity frequency characteristics, and in addition has discrimination of more than 15 decibels between front and rear.



Gibson BANJOS STYLE TB-18

FEATURES

TONE CHAMBER: A new design with the tuning at the extreme outside of the head giving a wider vibrating surface—tone chamber is made of a special tone-sensitive metal.

TOP TENSION: Head is tightened without taking resonator off; convenient, stronger; maintains even tension on head.

CARVED RESONATOR BACK: Carved from a solid piece of air seasoned wood; gives the banjo solid body of tone and amplifies each note.

STREAM-FLO NECK: You can play for hours on this neck. The secret is the fingerboard oiled to fit natural finger position, the low frets, and neck graduated to correct width and thickness.

GIBSON WRIST-ACTION MUTE: Simple to work, yet perfect control.

TWENTY FRET: Wide, low action frets—greater range of notes—first string goes to "f."

Construction

Made of beautifully figured curly maple—finished in a hand rubbed Cremona brown with golden sunburst on resonator and neck. Fingerboard made of rosewood with genuine pearl inlays in fingerboard and peghead—white-black-white ivoroid binding around top and bottom of resonator, fingerboard and peghead—heavily gold plated and engraved metal parts—4 to 1 gear pegs with pearl buttons—23 fret scale with 20 frets—new adjustable arm rest—Gibson Adjustable Truss rod neck.

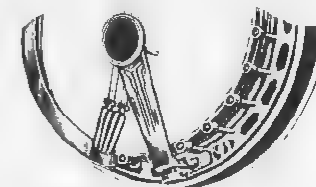
Gibson mute is optional at extra cost.
CASES: No. 311—Faultless construction—waterproof imitation black leather covering—green flannel lining. No. 508—Special faultless construction—imitation black leather covering—American Beauty silk plush lining.

Here's the headliner of all modern tenor banjos with greater volume, amazing cutting power and a softer, sweeter, more pleasing tone. The new hand-shaped neck and specially designed fingerboard allow greater dexterity and smoothness in playing.



The Wrist-Action Mute

This new Gibson mute is extremely easy to work and it will give any banjo player an almost limitless number of effects—it can be locked on or off or left in a neutral position. No intricate mechanism to get out of order—does not throw banjo out of tune. The mute is optional on models TB-18 and TB-7.



The New Gibson Top-Tension Head

It is not necessary to remove the resonator to tighten the head on models TB-18 and TB-7—the new Top-Tension makes it easier to keep the head at a correct, even tension at all times—the result is a finer tone and less head breakage.



PAUL MARTIN
Orch. Leader, Radio San Francisco

GIBSON

STYLE TB-7

TENOR BANJO



CASES FOR TB-7 and TB-75

No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining.
No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining.

STYLE TB-75

TENOR BANJO

FEATURES

TONE RING: Special heavy bell-metal type for greater brilliancy.

WOODS: Finest Honduras mahogany, finished in natural brown mahogany and hand rubbed.

TRIMMINGS: Rosewood fingerboard with genuine pearl inlays and bound with white ivoroid; peghead inlaid with pearl to match fingerboard; white ivoroid binding around top and bottom edges of resonator; back of resonator inlaid with two rings of white-black-white ivoroid.

FITTINGS: 2 to 1 gear pegs with white ivoroid buttons; nickel metal parts; adjustable tailpiece and arm rest; 23" scale with 19 frets; Rogers Union head.

All of the constructional features of Style TB-7 are the same as those described on the first page of banjo illustrations—tone chamber of wider vibrating surface, more even head tension, carved resonator back, stream-flo neck with fingerboard ovaled to fit natural finger position, Gibson wrist action mute, and 20-fret fingerboard.

CONSTRUCTION

Made of northern maple—finished in a rich chocolate brown, hand rubbed—fingerboard made of rosewood with attractive pearl inlays—white ivoroid binding around top and bottom edges of resonator, fingerboard and peghead—nickel plated metal parts—nickel plated gear pegs with white ivoroid buttons—23" scale with 20 frets—adjustable arm rest—exclusive Gibson Adjustable Truss Rod neck construction.

Gibson mute is optional at extra cost.



Exclusive
Gibson
Adjustable
Truss Rod
neck
construction

STYLE TB-II

TENOR BANJO

FEATURES

SPECIAL FEATURES: New type raised tone ring to improve tone and volume. This mode is alive with flash and color, yet it is not gaudy—the resonator back and fingerboard are of pearloid decorated with attractive designs in blue and red harmoniously shaded.

WOODS: Made of selected maple; white ivoroid binding on fingerboard and resonator.

FITTINGS: Adjustable arm rest and tailpiece; nickel metal parts; 2 to 1 gear pegs with white ivoroid buttons; 23" scale with 19 frets; selected Rogers head.

CASES: No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining. No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining.



STYLE
TB-II

Exclusive
Gibson
Adjustable
Truss Rod
neck
construction

STYLE
TB-00

STYLE TB-00

TENOR BANJO

FEATURES

WOODS: Made of genuine maple and finished in light walnut brown with shading on neck, back and rim of resonator.

TRIMMINGS: Rosewood fingerboard inlaid with genuine pearl position dots; side position dots; bottom of resonator bound with white ivoroid.

FITTINGS: 2 to 1 gear pegs with white ivoroid buttons; nickel plated tailpiece and adjustable arm rest; 23" scale with 19 frets; Rogers head.

CASES: No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining. No. 120—Challenge, side opening—green flannel lining.

GIBSON

GIBSON

PLECTRUM BANJOS

There's a reason why Gibson Plectrum Banjos are invariably preferred by the best players. The greater brilliancy, sweeter tone, larger volume and easier response results from their construction for plectrum tone and plectrum fingering—more than just ordinary banjo rims with long scale necks. Like other Gibson instruments, they're built to fit a certain need the best possible way.

STYLE PB-75

A very fine plectrum banjo for less than a hundred dollars. See style TB-75 Master tone rim construction. 27" scale with 22 frets.

STYLE PB-11

If you like a touch of color and flash, this model will thrill you—for details of finish and decorations see style TB-11. 27" scale fingerboard with 22 frets—special plectrum banjo rim construction.

STYLE PB-00

A genuine Gibson at an extremely low price—at Gibson features as described in the TB-00 Tenor Banjo. 27" scale with 22 frets and plectrum banjo rim construction.

CASES: No. 522 To fit all above models—Faultless with American Beauty silk plush lining. No. 521 To fit all above models—Faultless with green flannel lining. No. 121 To fit PB-00—Challenge, side opening—green flannel lining.

MANDOLIN BANJOS

Tuned and played like a mandolin but has a banjo rim and resonator—a necessity in every banjo band for lead or obbligato—idea for solo playing.

STYLE MB-11

Just like the flashy style TB-11 tenor banjo except has full mandolin fingerboard with 15 frets and eight strings. CASE: No. 385—see below.

STYLE MB-00

Here at last is a low priced mandolin banjo with all Gibson features—see style TB-00 for design and finish has regular mandolin fingerboard with 15 frets and eight strings. CASES: No. 385—Faultless with purple flannel lining. No. 122—Challenge, side opening, purple flannel lining.

STYLE MB-00

REGULAR OR 5 STRING BANJOS

Things that are old and proven are not always out of date—they never are when Gibson makes them. The 'old time' 5-string banjo, as made by Gibson, is the most beautiful of all banjos in the hands of an artist—you will find extra volume and ring in a Gibson Regular Banjo because of the special tone chamber that has made it famous.

STYLE RB-11

Flashy and colorful resonator and fingerboard like style TB-11. Has 27" scale with 22 frets and five strings.

GUITAR BANJO

A full 24 3/4" scale guitar fingerboard with 19 frets on a banjo rim—perfect for solo or bass in a banjo band or mandolin orchestra.

STYLE GB-1

Like the style TB-1 but with full size 24 3/4" scale guitar fingerboard, 21 frets and six strings.

CASES: No. 521 or No. 522.

CELLO BANJO — Style CB-75

Mando-cello fingerboard on 11" banjo rim and resonator—four strings. Natural mahogany finish.

CASES: No. 521 or No. 522.



STYLE RB-00

STYLE RB-00

So that anyone can own a genuine Gibson regular banjo, we have created this fine model. Similar to style TB-00 except has 27" scale with 22 frets and five strings.

CASES: No. 522—To fit above models—Faultless with American Beauty silk plush lining. No. 521 To fit above models—Faultless with green flannel lining. No. 121—To fit RB-00—Challenge, side opening—green flannel lining.

Know the Fun of "Playing with Others"! LEARN TO PLAY GUITAR, HAWAIIAN GUITAR, BANJO OR MANDOLIN

Learning to play a musical instrument brings more all-around happiness, education, culture and companionship than any other achievement—and of all instruments there are none more complete than the guitar, Hawaiian guitar, banjo and mandolin! These instruments are "easier to learn," not because they are not thorough musically, but because learning to play them is so much fun—every step is a real thrill.

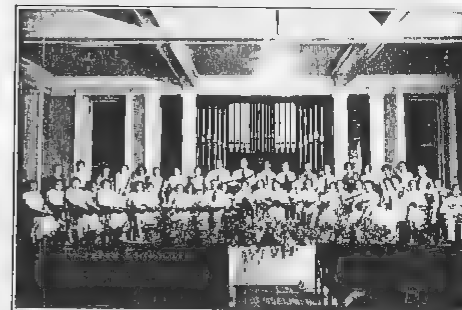
One of the greatest joys of music is playing with others—sharing good times and knowledge—social advancement—travel—income—education. Help organize an orchestra—urge your friends to study so they can play with you.

THE IMPORTANCE OF A GOOD TEACHER

A good teacher can show you more in a few weeks than you can learn by yourself in months. Find a good teacher and follow his guidance, and you are on the road to happiness! If you do not know of a teacher, ask your Gibson dealer, or write Gibson, Inc. ARE YOU INTERESTED IN BECOMING A TEACHER? WRITE GIBSON, INC.



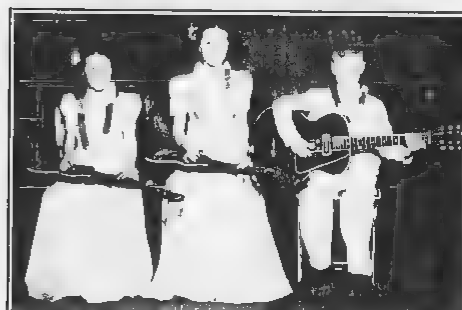
GENE PAGE TROUPE
Eureka



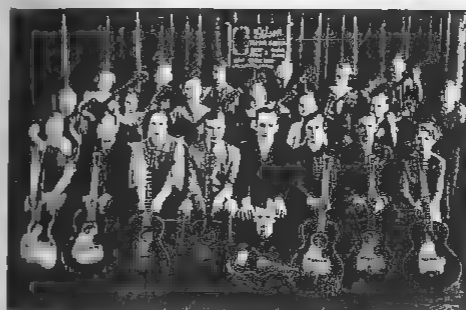
MEISINGER FRETTED ENSEMBLE
PRISCILLA MEISINGER, Dir., Salem, Oregon



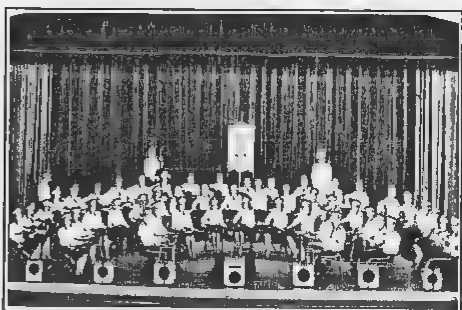
J. D. STACY ORCHESTRA
Sturgis, Mich.



GERALDINE ELLIS TRIO
South Bend, Ind.



GEORGE LOOK ORCHESTRA
GEORGE LOOK, Dir., Appleton, Wis.



JOE GUZZARDO ORCHESTRA
Rockford, Ill.

GIBSON

Gibson TEACHER'S SERVICE



To Gibson, you teachers are one of the most important factors in the success of the music business. Your success is what we are striving for, because if you prosper, so will we. Let us work hand-in-hand for perfection in musical instruction.

Gibson maintains a complete music department with experienced men, especially trained to help you with your teaching problems. Wherever possible personal calls will be made but as these men cannot be every place at the same time we urge you to write the Music Department, Gibson, Inc., in Kalamazoo and ask any question you like—it will please us immensely to be of service to you.

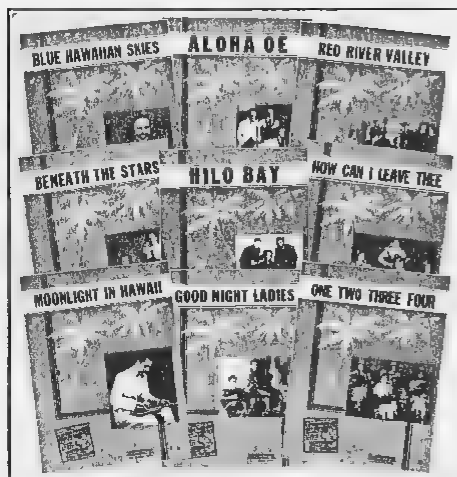
It is self-evident that each prospect must be taught to use the instrument he buys. If this is not done, you lose a customer and the prospect loses his opportunity to fulfill a long cherished ambition to play a musical instrument.

Gibson has spent thousands of dollars in perfecting suitable courses of instruction to teach students to play all types of music and to give them a practical knowledge of theory and harmony.

Write to Music Department, Gibson, Inc., Kalamazoo, Mich., for a sample set of business forms described on page 41, and ask for circulars describing the New Courses of Instruction for Hawaiian guitar and Spanish guitar.

Gibson TEACHER'S MATERIAL

Like all other Gibson products, Gibson teaching material is the result of consulting hundreds of teachers and students to find out what their needs are—its purpose is to make teacher's work easier, more pleasant and more profitable, and make students happier, giving them a thorough musical education and lots of beautiful tunes to play.



Mastertone System for Steel Guitar

A new and complete approach to the understanding of the three essentials of music—MELODY, RHYTHM and HARMONY. Tunes in full harmony from the first lesson—association of melody notes with chords paves the way for playing your own arrangements from piano music.

Written in Actual, or Piano pitch—E7th tuning is used to produce the harmony and progressions necessary for modern playing.

Each lesson is in sheet music form with a two page insert—beautiful two color cover—there are one or more tunes in each lesson arranged the way students want to play them. Starting with lesson thirteen, the tunes are arranged with four parts forming a complete orchestration for playing with others.

SEE YOUR GIBSON DEALER, OR WRITE GIBSON, INC., KALAMAZOO, MICHIGAN, FOR COMPLETE DESCRIPTIVE FOLDER.

Single lesson	25c each
6 to 23 of any one lesson	20c each
24 or more of any one lesson	17c each
Complete part 1, 2, 3, or 4 (12 lessons)	\$2.20 each
12 or more of any one complete part	2.00 each
Complete System of 48 lessons	\$3.00 each

WHY E7th TUNING?

- Why do it the hard way: E7th is easier and better.
- No more hunting for lost notes: E7th has them.
- Don't shock your ears: play the right chord with E7th.
- Teach music by teaching harmony: E7th will do it.
- Win the hearts of students and parents: use E7th.
- A fresh start at every lesson with the Mastertone System.
- Investigate why E7th is best for teachers, students and players.

GIBSON



Now available...

Jeannie With The Light Brown Hair (grade A)	35c
Whispering Hope (grade A)	35c
Melody in F (grade B)	35c

MASTERTONE Players Edition

Attractive, tuneful, interesting pieces for use at the most vital spots of the student's course of study—selected to sustain interest, make fun out of practice and give variety to lessons that might otherwise become boring.

Each tune is orchestrated with parts for three Steel guitars with chords for Spanish guitar accompaniment. And each one is graded with letter A or B on lower right corner of back cover—A means for use from the 15th to 25th lesson and B from the 35th lesson on.

Order a few each of these tunes and see for yourself what has finally been done for the Steel guitar. Other well known tunes will be published soon and we will appreciate any suggestions from you.

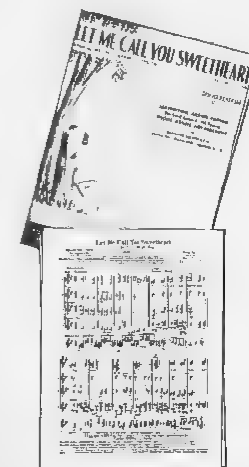
MASTERTONE Artists Series

The most perfect and harmonically correct selections for Steel guitar; arranged by men of exceptional musical ability who combine with their own skill, the knowledge and experience of teachers and advanced players.

The Artists Series gives you copyrighted tunes arranged in a professional style for the advanced player, teacher and soloist. There are six separate and distinct parts:

An orchestrated arrangement for three Steel guitars with chord symbols for Spanish guitar accompaniment; a technical, advanced arrangement for solo Steel guitar; and another Spanish guitar accompaniment in note form by a well known performer showing a practical application of the advanced style used by many leading players.

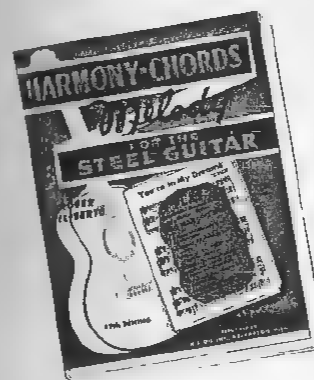
The first tune, Let Me Call You Sweetheart, is seven pages in length, full popular sheet music size and sells for 75c. Order a few copies right now and get the thrill of your life. Other similar tunes will be published and we solicit your criticisms and suggestions so we can improve and extend this service to you.



HARMONY-CHORDS-MELODY For The STEEL GUITAR

80 pages—E7th tuning—Actual pitch

FOR: Students who have completed a course in "A" Tuning!
Students who want advanced work in "E7th" Tuning!
Students who want to play from sheet music!

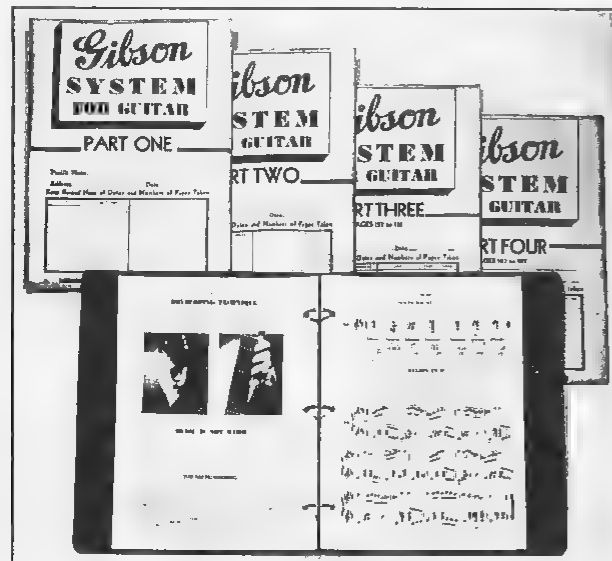


Here is a book every student of the Steel guitar will want to thoroughly investigate. An advanced book on "E7th" tuning and actual pitch. Arranged for easy reference—plenty of examples for practical application. Melodies using thirds and sixths at all positions—rhythms, modulations and chord progressions in most used keys, showing how to add full harmony to single melody notes—table of charts showing how to harmonize in the most practical way the most frequently used melody notes with Major, Minor, Seventh, Diminished, Augmented, Ninth, Minor-Seventh and Major-Sixth chords—chord spelling and how to recognize chords from notes written when no name is given.

The HARMONY-CHORDS-MELODY for the STEEL GUITAR is an ideal companion book for the Mastertone System. Try the idea of switching your "A" tuning pupils and see how it helps your studio.

PRICE \$1.50

Gibson SYSTEM for SPANISH GUITAR (Pick Style)



A refreshingly new system that gives a thorough musical education in an easy, progressive manner—a world of tunes and melodies—chords and how to use them in modern music.

Hundreds of teachers are now using the Gibson System with results of more students and better players that are almost magical—but it isn't magic, it is just common sense applied to teaching, carefully worked out from the standpoint of what pupils want to play and teachers want to teach.

The Gibson System is in four parts—an entire year's study. Loose-leaf so that the pupil may be assigned only what he can assimilate.

Complete System, including binder \$4.00
Parts 1, 2, 3, or 4 (each part without binder) . . . \$1.00
Binder, when sold separately50

NOTE: Price of separate parts does not include binder. Part one will be shipped with binder at \$1.50 unless otherwise specified.

GIBSON SYSTEM FOR BELL GUITAR

Similar to the Gibson System for Spanish Guitar in design. Written for A tuning and Universal Notation, but contains studies in other tunings and Actual, or Piano pitch.

SEE YOUR GIBSON DEALER, OR WRITE GIBSON, INC., KALAMAZOO, MICHIGAN, FOR ALL DETAILS

Gibson "ROAD TO HAPPINESS"

Self Instructor For Spanish Guitar

Here is a book that teaches how to play quickly and easily, whets the appetite for more musical knowledge, and builds prospects who will naturally want a better instrument later on.

A self instructor for those who will not be taking lessons immediately so that they will get started

Single copies50c each

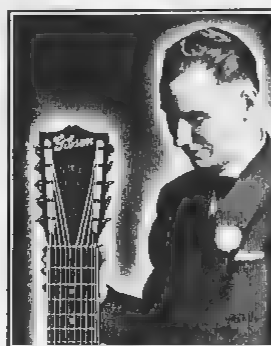
right and have nothing to unlearn when they do take lessons.

Contains interesting and tuneful melodies popular chords and how to use them in songs—Everything explained thoroughly—Full page solo of Home On The Range—24 pages and something doing on every page.

5 or more40c each



JIMMY WAKELY
Screen Stage



BILL G. BSON
Washington, D. C.



JOE FAVA
WJR, Detroit

STUDIO RECORDS AND FORMS

Most teachers realize the importance of keeping records, but often find it difficult and expensive to secure the forms and start a filing system—as a part of the Gibson Teacher's Service, we have prepared the following forms which will be furnished at printing cost. Keep records—know how your business is and why—follow the American System of keeping students' grades and sending reports—keep handy information on prospects. The following prices are actual printing costs and nothing is being added as we want to make these forms available for your needs at the lowest possible cost.

Studio Enrollment Contracts—Be business-like, use contracts for every student. Printed 2 sides. Form SE-8—Terms left blank for you to fill in.
Form SE-10—Enrollment of \$5.00 pays for last four lessons; then \$1.20 per week.
Form SE-12—Enrollment of \$2.00, \$.20 weekly; course of 60 lessons.

Prices: 50 for \$1.00; 100 for \$1.50; 250 for \$3.25; 500 for \$5.75. (Prices include 4 line imprint.)

Student Record Card Form SR-4. Complete record of every student—number of lessons taken, how much he owes and what his grades are. Printed 2 sides. Prices: 50 for 60c; 100 for 95c; 250 for \$2.00; 500 for \$3.25.

Appointment and Lesson Record Card—Form LR-30. Shows day by day and hour by hour what lesson appointments you have. Printed 2 sides.

Prices: 50 for 60c; 100 for 90c; 250 for \$1.50; 500 for \$2.50.

Booklet on Music—An attractive 12 page booklet to give prospects—sells them on music and taking lessons.

Prices: 25 for 6c each; 50 for 5c each; 300 to 500 for 2 1/2c each; 1,000 or more 2c each. (Prices include 4 line imprint.)

Quarterly Report—Form QR-22. Let parents and pupil know how he is progressing—this report covers every phase of study. Printed 2 sides.

Prices: 50 for \$1.00; 100 for \$1.75; 250 for \$3.25; 500 for \$5.75. (Prices include 4 line imprint.)

Prospect Card—Form PC-5. Prospects are dollars—keep a file on all prospects.

Prices: 50 for 60c; 100 for 90c; 250 for \$1.50; 500 for \$2.50.

Enrollment Record and Lesson Receipt—Form ER-1. An individual record and receipt form for every pupil—kept by pupil and brought at each lesson for entry. Printed 2 sides.

Prices: 50 for \$1.00; 100 for \$1.50; 250 for \$3.25; 500 for \$5.75. (Prices include 4 line imprint.)

Music Survey Card—Form MS-30. Get prospects by making a Musical Survey of your town—keep all information on this card.

Prices: 50 for 60c; 100 for 90c; 250 for \$1.50; 500 for \$2.50.

Music Survey Circular—Form MS-28. Before your Musical Survey, start parents thinking by handing out this circular.

Prices: 100 for \$1.25; 250 for \$2.00; 500 for \$3.60; 1,000 for \$4.25; 5,000 for \$15.50. (Prices include 4 line imprint.)

Gibson System Certificate and Masterstone System Certificate. Students like to get awards for work well done—they will work hard to merit one of these certificates. It pleases parents, too.

Prices: 12 for 60c; 25 for 95c; 50 for \$1.50.

Preliminary Lessons For Hawaiian (A tuning) or Spanish guitar. Four page lesson teaching rudiments of music and complete tune in full harmony.

Prices: 100 for \$5.00. (Price includes imprint.)



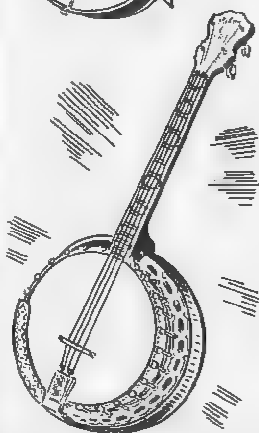
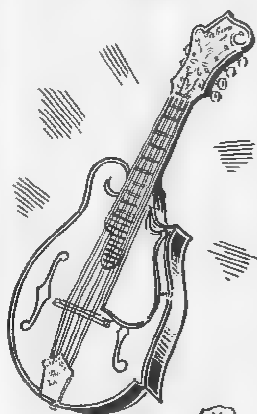
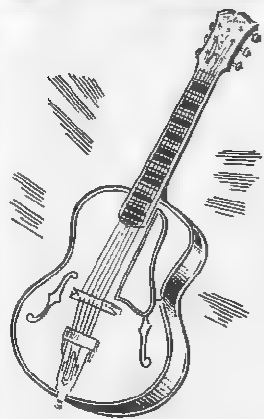
The Straight Road To Successful Teaching—A large book that has all the answers on how to become a successful teacher. Locating and furnishing studio—selecting music—advertising—getting new pupils—using direct mail—starting orchestras—business forms—other important subjects. Price, \$1.00 each.

WRITE GIBSON, INC., KALAMAZOO, MICHIGAN, FOR SAMPLE SET OF FORMS.

GIBSON

GIBSON

Gibson ACCESSORIES

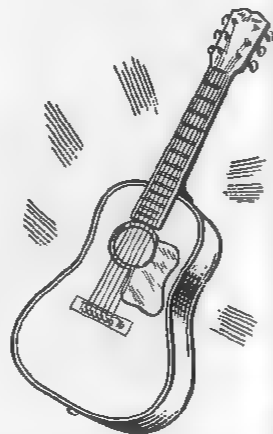
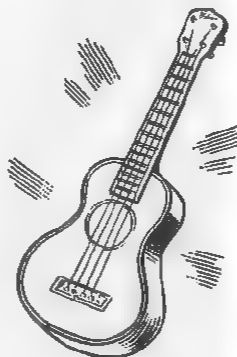
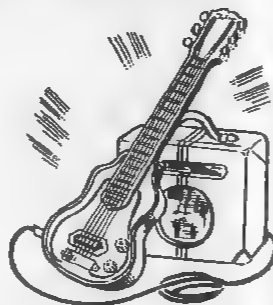


GENIUS HAS BEEN DEFINED AS THE INFINITE CAPACITY FOR TAKING PAINS. The greater the artist the more particular he is about the little things that improve technique, whether it's playing for himself or for the entertainment of others. Not one single uncoordinated element is allowed to mar the smoothness of the performance. That's the reason such a large number of musicians all over America insist on genuine Gibson accessories. They know by experience that these accessories will help them produce from their instruments the best in tone, volume, accuracy, dependability, and playing ease.

Gibson provides a complete choice of fine accessories which you will find listed on the following pages.

The important items are made in the Gibson factory by men who have concentrated their skill on the refinement of these important adjuncts to good playing.

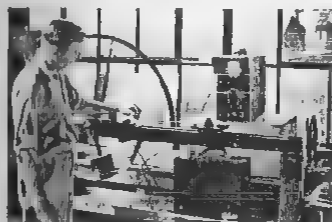
All Gibson accessories must pass a rigid inspection by our alert research department so that they will measure up to Gibson standards and receive our stamp of approval before they come to you.



Strings -- Birthplace of Tone



Every string made by Gibson is hand wound by girls long experienced in the work. Hand winding insures lightness of each loop, greater accuracy and strength, and longer wear.



The tensile strength of every Gibson string is tested on this machine. All material must have a breaking point far above the regular tension of the string. A tone generator and oscillograph measure the pitch while the string is stretched. This is Gibson's positive assurance that every string has an extra strength reserve.



Individual inspection awaits every Gibson string. It is coiled by hand, put into a strong glassine envelope and then packed in the famous orange and black box.



Vibrations that eventually become the tone you hear are set in motion by striking the strings. Strings are the starting point of tone — they correspond to the foundation of a building, or the preparing of soil before planting the seed. Long hours of careful and minute planning and the working out of details are essential before materials are ordered to start making the finished product.

Gibson does not make "just another string" — it took many dollars and more than two years of experimenting to perfect them. Somewhere, we knew there was a tougher, more brilliant, more responsive and longer wearing material that was suitable for musical strings. This was not genius on our part, but merely common sense applied to an existing need for a better string. Thus the world was given a better string — each one made by hand, carefully gauged and inspected.

Gibson makes a string for every purpose and offers the player a large variety of sizes and materials to choose from. Our Mona Steel Strings are noted for their non-tarnishing long wearing qualities, and are better suited for electrics. The Bronze strings have that clear tone of soft brilliancy, which is preferred by many especially in orchestra work. Light gauges are more responsive and ideal for light, fast picking; while heavy gauges are designed for the orchestra players who need volume and solidity.

The statement throughout this booklet — "Only a Gibson Is Good Enough" — not only applies to the instrument you select but is vitally important in the strings you buy. The string is the source of your tone. It must be right to bring out the true brilliance of your instrument.

Naturally, not every musician is seeking the same type of tone. That is why we offer you such a wide variety of strings so that you can find a Gibson that just suits you. Whatever type of string you select, you can be sure it has proven its worth by meeting the exacting needs of many players for tone quality and long life.

G I B S O N

MONA-STEEL STRINGS

An excellent string for all-around work. Non-tarnishing, brilliant and long-wearing.

GUITAR—Ball Ends

A medium gauge string that is responsive, easy to play on, and ideal for light, fast picking.

	Dox.
232 E or 1st, silvered steel	\$1.20
233 B or 2nd, silvered steel	1.20
234 G or 3rd, silvered steel	1.20
235 G or 3rd, wound on steel	1.80
236 D or 4th, wound on steel	1.90
237 A or 5th, wound on steel	2.50
238 E or 6th, wound on steel	3.40

Per Set

240 Set of Guitar, plain second	\$1.20
241 Set of Guitar, wound second	1.25

GUITAR—JUMBO HEAVY GAUGE—Ball Ends

A heavy gauge string for a clean-cut solid type of tone.

	Dox.
2320 E or 1st, silvered steel	\$1.20
2330 B or 2nd, silvered steel	1.25
2340 G or 3rd, wound on steel	1.70
2350 G or 3rd, wound on steel	1.90
2370 G or 3rd, silvered steel	1.25
2360 D or 4th, wound on steel	2.00
2370 A or 5th, wound on steel	2.60
2380 E or 6th, wound on steel	3.50

Per Set

2385 Set of Guitar, plain second	\$1.35
2386 Set of Guitar, wound second	1.40

AUDITORIUM LENGTH GUITAR STRINGS

42" Long—Add 10% to regular Guitar String prices.

GUITAR—GUT AND COMPOUND

For gut string guitars, played with the fingers; the first three strings need to be of gut and the last three wound on silk. The compound, wound on silk, strings produce a soft mellow quality of tone and are extremely easy to play on—suitable for pick style and finger style of playing.

281 E or 1st, trued gut	\$5.40
283 B or 2nd, trued gut	5.75
285 G or 3rd, trued gut	6.48
287 G or 3rd, wound on silk	2.65
289 D or 4th, wound on silk	3.35
291 A or 5th, wound on silk	3.65
293 E or 6th, wound on silk	4.50
280 E or 1st, silvered steel	1.20
282 B or 2nd, silvered steel	1.20
284 B or 2nd, bronze wound on silk and steel	2.10
286 G or 3rd, bronze wound on silk and steel	2.35
288 D or 4th, bronze wound on silk and steel	2.90
290 A or 5th, bronze wound on silk and steel	3.40
292 E or 6th, bronze wound on silk and steel	3.90

Per Set

295 Set (281, 283, 285, 289, 291, 293)	\$2.95
294 Set (280, 284, 286, 288, 290, 292)	1.60

HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends

Especially gauged for Hawaiian guitar. Large choice of sizes for various pitches and tunings. Sets listed are carried in stock—you can make up other tunings by ordering individual strings.

242 E or 1st, silvered steel	\$1.20
243 G or 2nd, silvered steel	1.20
244 B or 2nd, silvered steel	1.20
245 A or 3rd, silvered steel	1.25
246 A or 3rd, wound on steel	1.80
247 G or 3rd, silvered steel	1.25
248 E or 4th, wound on steel	2.00
249 D or 5th, wound on steel	2.60
249 Cs or 5th, wound on steel	2.60
246 A or 5th, wound on steel	2.60
247 B or 6th, wound on steel	3.50
247 E or 6th, wound on steel	3.50

Per Set

248 Set for A tuning (242, 243, 244, 245, 246, 247)	\$2.20
452 Set for High Bass tuning (242, 243, 244, 245, 246, 246)	1.20
450 Set for E7th tuning (with B6th) (242, 243, 244, 245, 246, 247)	1.20
451 Set for E7th tuning (with E4th) (242, 243, 244, 245, 246, 247)	1.20

TENOR GUITAR—Ball Ends

	Dox.
455 A or 1st, silvered steel	\$1.20
456 D or 2nd, silvered steel	1.20
457 G or 3rd, wound on steel	1.80
458 C or 4th, wound on steel	2.00

Per Set

459 Set of Tenor Guitar	\$1.60
-------------------------	--------

TENOR BANJO—Loop Ends

545 A or 1st, silvered steel	\$1.20
546 D or 2nd, silvered steel	1.20
547 G or 3rd, wound on steel	1.80
548 C or 4th, wound on steel	2.00

Per Set

549 Set of Tenor Banjo	\$1.60
------------------------	--------

PLECTRUM AND 5 STRING BANJO—Loop Ends

565 D or 1st, silvered steel	\$1.20
566 B or 2nd, silvered steel	1.20
572 G or 3rd, silvered steel	1.20
547 G or 3rd, wound on steel	1.80
548 C or 4th, wound on steel	2.00
549 G or 5th, silvered steel	1.20

Per Set

570 Set of Plectrum Banjo, plain third	\$1.60
564 Set of Plectrum Banjo, wound third	1.65
573 Set of 5 String Banjo, plain third	1.70
571 Set of 5 String Banjo, wound third	1.75

MANDOLIN AND MANDOLIN BANJO—Loop Ends

157 E or 1st, silvered steel	\$1.20
158 A or 2nd, silvered steel	1.20
159 D or 3rd, wound on steel	1.60
160 G or 4th, wound on steel	1.90

Per Set

161 Set of Mandolin (8) Strings	\$1.10
---------------------------------	--------

MANDOLA—Loop Ends

193 A or 1st, silvered steel	\$1.20
195 D or 2nd, wound on steel	1.70
196 G or 3rd, wound on steel	2.20
197 C or 4th, wound on steel	2.50

Per Set

198 Set of Mandola (8) Strings	\$1.50
--------------------------------	--------

MANDO-CELLO AND CELLO-BANJO—Loop Ends

203 A or 1st, wound on steel	\$1.80
204 D or 2nd, wound on steel	2.80
205 G or 3rd, wound on steel	3.50
206 C or 4th, wound on steel	4.80

Per Set

207 Set of Mando-Cello (8) Strings	\$2.30
201 Set of Cello-Banjo (4) Strings	1.15

MANDO BASS (42" Scale)—Loop Ends

	Each
259 G or 1st, copper wound on steel	\$1.90
270 D or 2nd, copper wound on steel	1.90
271 A or 3rd, copper wound on steel	1.00
272 E or 4th, copper wound on steel	1.10

STEEL UKULELE, UKE-BANJO and TENOR UKE

Ball Ends

	Dox.
580 B or 1st, silvered steel	\$1.10
581 F# or 2nd, wound on steel	1.60
582 D or 3rd, wound on steel	1.60
587 D or 3rd, wound on silk	1.80
593 A or 4th, silvered steel	1.10

Per Set

584 Set of 4 Strings (580, 581, 582, 583)	\$1.50
585 Set of 4 Strings (580, 581, 587, 583)	1.60

MONA-STEEL STRINGS

(CONTINUED)

An excellent string for all-around work. Non-tarnishing, brilliant and long-wearing.

GUT UKULELE, UKE-BANJO and TENOR UKE

Hand Trued—Ball Ends

	Dox.
175 B or 1st, trued gut	\$2.10
176 F# or 2nd, trued gut	3.00
177 D or 3rd, wound on silk	1.80
174 D or 3rd, trued gut	3.00
178 A or 4th, trued gut	2.10

Per Set

179 Set of Ukulele, wound third	\$1.75
180 Set of Ukulele all gut	1.85

HARP GUITAR SUB BASS—Ball Ends

	Each	Dozen
200 G sharp or 1st, silver wound	\$1.44	\$1.40
201 G or 2nd, silver wound	.64	6.40
202 F sharp or 3rd, copper wound	.64	6.40
203 F or 4th, silver wound	.64	6.40
204 D sharp or 5th, silver wound	.64	6.40
205 D or 6th, copper wound	.64	6.40
206 C sharp or 7th, silver wound	.64	6.40
207 C or 8th, silver wound	.64	6.40
208 B or 9th, copper wound	.64	6.40
209 A sharp or 10th, silver wound	.64	6.40
210 A or 11th, silver wound	.64	6.40
211 G sharp or 12th, copper wound	.64	6.40
212 Set of (10) Strings; 250-259. Per set	5.90	
213 Set of (12) Strings; 250-261. Per set	6.60	

STEEL VIOLIN STRINGS

	Dox.
340 E or 1st, silvered steel—Ball end	\$1.00
300 E or 1st, silvered steel—Loop end	1.00
382 E or 1st, silvered steel—Loop end with bridge protector	1.50
242 A or 2nd, silvered steel—Ball end	1.10
381 D or 3rd, silvered steel—Ball end	1.10
344 D or 3rd, wound on steel—Ball end	1.50
368 G or 4th, wound on steel—Ball end	1.60

Per Set

385 Set of Violin (380, 362, 344, 348)	\$1.50
--	--------

GUT VIOLIN STRINGS

380 E or 1st, silvered steel—Loop end	\$1.00
382 E or 1st, silvered steel—Loop end with bridge protector	1.50
361 A or 2nd, trued gut	2.75
363 D or 3rd, trued gut	2.75
366 D or 3rd, aluminum wound on gut	6.00
365 G or 4th, copper wound on gut	2.75
367 G or 4th, sterling silver wound on gut	2.60

Per Set

386 Set of Violin (380, 361, 366, 365)	\$1.25
387 Set of Violin (382, 361, 366, 367)	2.00

Electraharp strings are specially gauged; ask about them.

HAND POLISHED STRINGS

GIBSON BRONZE STRINGS LISTED ON PAGE 46 CAN BE HAD IN HAND POLISHED FOR 25% EXTRA.

PACKING

Each string neatly packed in a waterproof glassine envelope and then in a strong orange and black box. Plain steel strings are packed one dozen to a box. Wound strings are packed half dozen to a box.

Save 5% — Take Advantage of Quantity Prices

Extra 5% reduction on plain strings in full gross lots; 5% reduction on wound strings in half gross lots; and 5% reduction on complete sets in dozen lots.

GIBSON BRONZE STRINGS

An outstanding string with a brilliant, sustaining quality of tone preferred by most orchestra players — noted for its long wearing and extreme accuracy of pitch.

JUMBO GUITAR—Ball Ends

A heavy gauge string that is standard equipment on the Super "400," L-5 and other Advanced Size guitars. Gives you a brilliant, sustaining quality of tone.

	Doz.
132 E or 1st, silvered steel	\$1.20
133 B or 2nd, silvered steel	1.20
134 G or 3rd, silvered steel	1.20
135 D or 4th, wound on steel	1.80
136 A or 5th, wound on steel	2.50
137 E or 6th, wound on steel	3.40
140 Set of Guitar, plain second	\$1.20
141 Set of Guitar, wound second	1.25

HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends

For that more brilliant, sustaining quality of tone. Large choice of sizes for various pitches and tunings. Sets listed are carried in stock — you can make up other tunings by ordering individual strings.

142 E or 1st, silvered steel	\$1.20
143 C# or 2nd, silvered steel	1.20
144 B or 2nd, silvered steel	1.20
145 A or 3rd, silvered steel	1.20
146 G or 3rd, wound on steel	1.80
147 D or 4th, wound on steel	2.00
148 C# or 5th, wound on steel	2.60
149 A or 5th, wound on steel	2.60
150 B or 6th, wound on steel	3.50
151 E or 6th, wound on steel	3.50
148 Set for A tuning (142, 143, 144, 145, 146, 147)	\$1.20
151 Set for High Bass tuning (142, 143, 144, 145, 146, 147)	1.20
150 Set for E7th tuning (with B4th) (142, 143, 144, 145, 146, 147, 148)	1.20
151 Set for E7th tuning (with B4th) (142, 143, 144, 145, 146, 147, 148)	1.20

TENOR GUITAR—Ball Ends

	Doz.
655 A or 1st, silvered steel	\$1.20
656 D or 2nd, silvered steel	1.20
657 G or 3rd, wound on steel	1.80
658 C or 4th, wound on steel	2.00
659 Set of Tenor Guitar	\$1.60

MANDOLIN AND MANDOLIN-BANJO—Loop Ends

757 E or 1st, silvered steel	\$1.20
758 A or 2nd, silvered steel	1.20
759 D or 3rd, wound on steel	1.60
760 G or 4th, wound on steel	1.90
761 Set of Mandolin and Mandolin-Banjo, (8) Strings	\$1.10

TENOR BANJO—Loop Ends

745 A or 1st, silvered steel	\$1.20
746 D or 2nd, silvered steel	1.20
747 G or 3rd, wound on steel	1.80
748 C or 4th, wound on steel	2.00
749 Set of Tenor Banjo	\$1.60

PLECTRUM AND 5-STRING BANJO—Loop Ends

115 D or 1st, silvered steel	\$1.20
116 B or 2nd, silvered steel	1.20
117 G or 3rd, silvered steel	1.20
118 C or 3rd, wound on steel	1.80
119 C or 4th, wound on steel	2.00
120 G or 5th, silvered steel	1.20
170 Set of Plectrum Banjo, plain third	\$1.60
171 Set of Plectrum Banjo, wound third	.45
172 Set of Five String Banjo, plain third	.70
173 Set of Five String Banjo, wound third	.75

GIBSON PICKS

Regardless of the type of pick you desire, Gibson has that pick. Made in a multitude of sizes, weights and shapes, these picks are scientifically made, bevelled and polished to make your playing free from pick troubles. You owe it to yourself to use only Gibson Picks.



No. 77 Brown
No. 77½ Ivory

Corrugated grip, celluloid tortoise, bevelled edges. Light, medium, or heavy.



No. 85

Stiff white felt. Used by outstanding players for Electric Spanish Guitar — you can play without scratch and still get plenty of volume.



No. 74-D Brown
De Luxe Pick

Extra heavy brown celluloid tortoise; for players who want a fine heavy pick. Popular shape.



No. 74 Brown
No. 74½ Ivory

Celluloid tortoise, bevelled edges, hand polished. The choice of artists. Light, medium or heavy.



No. 52 Brown
No. 52½ Ivory

New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.



No. 60 Brown
No. 60½ Ivory

Celluloid tortoise, bevelled edges; light, medium, or heavy.



No. 71 Brown
No. 71½ Ivory

Celluloid tortoise, bevelled edges. Light, medium, or heavy.



No. 63 Brown
No. 63½ Ivory

Celluloid tortoise; bevelled edges; light, medium, or heavy.



No. 50 Brown
No. 50½ Ivory

New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.



No. 72

Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.



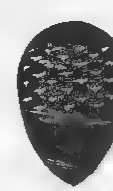
No. 369 Brown
No. 369½ Ivory

Celluloid tortoise, bevelled edges; light, medium, or heavy.



No. 73 Brown
No. 73½ Ivory

Celluloid tortoise, expertly bevelled edges. Light, medium or heavy.



No. 370 Brown
No. 370½ Ivory

Celluloid tortoise; corrugated grip; bevelled edges. Light, medium, or heavy.



No. 70

Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.

DEALERS--ATTENTION!

FREE STRING CABINET

YOU ORDER THIS:

7 dozen Gibson Guitar Strings; 4½ dozen Gibson Bronze Guitar Strings; 1 set Gibson Jumbo Guitar Strings; 4½ dozen Hawaiian Guitar Strings; 3 sets Tenor Guitar Strings; 4 dozen Tenor Banjo Strings; 4 sets Plectrum Banjo Strings; 4½ dozen Mandolin Strings; 3 sets Steel Ukulele Strings

CABINET DESCRIPTION:

It's yours free — this bright, colorful cabinet and display of strings if you order the above assortment of Gibson Mono-Steel Strings. Styled in the modern display mode, the cabinet will look well in your store; size is 13¼" high, 5¼" wide and 21¼" long light blue and yellow with trimmings of white and dark blue. It will be sent to you free with this special assortment of fine strings as its contents. You'll find the Gibson String Cabinet a sure aid to steady sales of the popular Gibson Mono-Steel varied string line.

Write for Prices

YOU GET THIS:

Free!



ORDER IN GROSS LOTS AND SAVE

16½%.

ALL ILLUSTRATIONS
ARE
ACTUAL SIZE

Picks continued on next page

GENUINE TORTOISE SHELL PICKS

The finest of Tortoise Shell, imported from France — carefully polished and bevelled. Available in light, medium and heavy. Specify weight.



No. 309



No. 316



No. 315



No. 86 Green
Oval medium green felt.

No. 87 Green
Square medium green felt.



No. 20 Assorted Colors
Assorted Colors. Vari-colored celluloid, polished; not bevelled, light weight only.

THUMB PICKS



No. 96



No. 88



No. 91



No. 39

- No. 39 Transparent celluloid thumb pick, large size; perfectly shaped, bevelled and polished for fast, smooth playing.
No. 49 Medium size transparent thumb pick.
No. 59 Small size transparent thumb pick.
No. 88 Celluloid; assorted colors: Red, green, yellow, black and white mottled, blue and ivory. Two of each color included in dozen orders, medium size. Ideal for playing electric Hawaiian guitar.
No. 89 Same as No. 88, except small size.
No. 89-S Same as No. 88, except especially small for children and adults with very small thumbs.
No. 91 Ivory grain celluloid guitar thumb pick, large size, heavy; same shape as No. 88.
No. 91-S Same as No. 91, except small size.
No. 95 Brown celluloid tortoise thumb pick, large size, heavy; same shape as No. 88.
No. 95-S Same as No. 95, except small size.
No. 96 Professional model of finest nickel silver spring steel perforated to prevent perspiration and irritation; cannot slip; medium size.
No. 91 Fine quality long wearing nickel silver thumb pick.
No. 91-S Good quality celluloid guitar thumb pick; medium large size; assorted colors.

FINGER PICKS



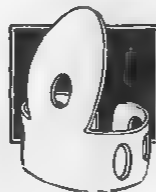
No. 34



No. 97-L



No. 92



No. 93

- No. 34 Transparent celluloid finger pick; large size; perfectly shaped, bevelled and polished for fast smooth playing.
No. 44 Medium size transparent finger pick.
No. 54 Small size transparent finger pick.
No. 92 Fine quality long wearing nickel silver finger pick; easily adjusted to any finger.
No. 93 Same as No. 92 small size.
No. 97-L Large celluloid finger pick; assorted colors: red, green, yellow, ivory, brown; special design to fit perfectly for fast playing. Use for playing electric Hawaiian guitar—avoids metallic "click."
No. 97-M Medium celluloid finger pick; brown only.
No. 97-S Small celluloid finger pick; brown only.
No. 97 Professional model of finest nickel silver spring steel; perforated to prevent perspiration and irritation; cannot slip.

GIBSON PICK ASSORTMENTS

The importance of the pick and Gibson's complete covering of this need is a further opportunity for dealers to increase their service to customers. Professional players know the value of using the right type of pick—it often is the secret of successful performance and it always reduces the danger of string breakage. No other manufacturer has taken the pains that Gibson has to produce a line of picks that covers every practical need. Materials have been chosen on the advice of experts.

3 GROSS PICK ASSORTMENT

No. 211

- CONTENTS:
4 picks No. 52½ L
12 picks No. 52½ M
12 picks No. 52½ H
4 picks No. 52 L
12 picks No. 52 M
12 picks No. 52 H
4 picks No. 50 L
12 picks No. 50 M
12 picks No. 50 H
4 picks No. 50½ L
12 picks No. 50½ M
12 picks No. 50½ H
12 picks No. 74 L
12 picks No. 74 M
24 picks No. 74 H
12 picks No. 74½ L
12 picks No. 74½ M
24 picks No. 74½ H
4 picks No. 73 L
4 picks No. 73 M
4 picks No. 73 H



THREE (3) GROSS FLAT PICKS
WRITE FOR PRICES

- CONTENTS:
8 picks No. 73½ L
8 picks No. 73½ M
8 picks No. 73½ H
6 picks No. 71½ L
6 picks No. 71½ M
12 picks No. 71½ H
6 picks No. 71 L
6 picks No. 71 M
12 picks No. 71 H
12 picks No. 72
6 picks No. 72 L
6 picks No. 72 M
12 picks No. 72 H
6 picks No. 72½ L
6 picks No. 72½ M
12 picks No. 72½ H
12 picks No. 60 L
12 picks No. 60 M
12 picks No. 60 H
12 picks No. 60½ L
12 picks No. 60½ M
12 picks No. 60½ H

1 GROSS HAWAIIAN PICK ASSORTMENT No. 216

WRITE FOR PRICES

Popular steel and celluloid Hawaiian finger and thumb picks in assorted sizes.

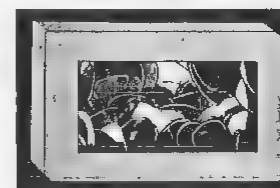
Packed in same box as flat pick assortment above.

HAWAIIAN PICK ASSORTMENT No. 216

- 4 DOZEN THUMB PICKS
3 dozen large, Assorted colors, No. 88
2 dozen medium, Assorted colors, No. 89
1 dozen small, Assorted colors, No. 89-S
3 DOZEN FINGER PICKS
1½ dozen large, Assorted colors
1 dozen medium, Assorted colors
½ dozen small, Assorted colors
2 DOZEN METAL FINGER PICKS No. 92
1 DOZEN METAL FINGER PICKS No. 75
This makes a total of 12 dozen picks in the pick assortment.

1 GROSS PICK ASSORTMENT No. 221

WRITE FOR PRICES



ONE (1) GROSS BOX

A smaller selected assortment of Genuine Gibson picks. Comes to you in this attractive display box that increases counter sales. (Note: All future orders for one gross of picks, regardless of style or how they are assorted, will be packed in this sales producing display box.)

- CONTENTS:
2 picks No. 52½ L
4 picks No. 52½ M
4 picks No. 52½ H
2 picks No. 52 L
4 picks No. 52 M
4 picks No. 52 H
2 picks No. 50 L
4 picks No. 50 M
4 picks No. 50 H
2 picks No. 50½ L
4 picks No. 50½ M
4 picks No. 50½ H
4 picks No. 74 L
4 picks No. 74 M
8 picks No. 74 H
4 picks No. 74½ L
4 picks No. 74½ M
8 picks No. 74½ H
2 picks No. 73 L
2 picks No. 73 M
4 picks No. 73 H

- CONTENTS:
2 picks No. 73½ L
2 picks No. 73½ M
4 picks No. 73½ H
2 picks No. 71½ L
2 picks No. 71½ M
4 picks No. 71½ H
2 picks No. 71 L
2 picks No. 71 M
4 picks No. 71 H
2 picks No. 72 L
2 picks No. 72 M
4 picks No. 72 H
2 picks No. 72½ L
2 picks No. 72½ M
4 picks No. 72½ H
4 picks No. 60 L
4 picks No. 60 M
4 picks No. 60 H
4 picks No. 60½ L
4 picks No. 60½ M
4 picks No. 60½ H

NEW GIBSON POLISH

BETTER APPEARANCE . . . PRESERVES THE FINISH

Now, at last, a genuine Gibson polish, recommended by the experts who put the beautiful finishes on Gibson instruments, is available for you. This polish forms a protective coat over the finish which gives a longer life to the finish and restores a high lustre even to instruments neglected for a long time. It is also favored for furniture and piano finishes. To make its correctness absolutely plain, we need only say "It's the polish used in the Gibson Factory!"



No. 586—Individual 4 oz. bottle of attractive design and colorful label—full directions for using polish are on every bottle—non-leak bakelite screw cap.

No. 588—Display box containing six 4 oz. bottles—bright orange covered with attractive printing.

No. 589—A complete polishing kit containing a 2 oz. bottle of polish, a 10" x 10" applying cloth, and a 17" x 20" polishing cloth—full directions on inside of cover. Everything you need to keep instrument bright and shiny—like new. Polishing kit is put up in a very strong box with hinged cover—brilliant orange box with printing in silver and black.

DO YOU KNOW HOW TO TAKE CARE OF YOUR INSTRUMENT?

With a little elbow grease and common sense, you can increase the life of your instrument and get more day-by-day satisfaction in its performance and appearance.

KEEP IT CLEANED AND POLISHED

Do not let dirt and grime dull the finish which the manufacturer took so much pride in putting on your instrument—just a few minutes spent each week in cleaning and polishing will keep it bright and lustrous. Apply a little Gibson Polish as directed on the bottle and polish with a soft flannel cloth—this is guaranteed to give even the oldest instrument new life. You can get Gibson Polish and the Gibson Polishing Kit at the Gibson dealer's.

DO NOT WAIT UNTIL STRINGS BREAK

Continuous tuning and playing on a string will cause it to lose its brilliancy and accuracy—change the complete set of strings at least once a month, professional players change more often. After playing, wipe the strings and fingerboard off with a Gibson polishing cloth—dirt and perspiration will cause frets to wear, strings to lose life and fingerboard to pit.

WATCH THE THERMOMETER

Do not expose your instrument to sudden extreme tem-

perature changes such as going from the cold outside into an over-heated room, or taking it out of a heated house into extremely cold weather. Leaving your instru-

ment in a car or unheated room for a long time during severely cold weather, or leaving it by a stove or heat register may result in finish and wood cracking. Humidity conditions of either unusual dampness or dryness should also be avoided.

CHECK THE NECK

Glance down the fingerboard—if there is a hollow in the middle, you are heading for trouble in the form of hard action and faulty tones unless you have it straightened immediately. If you have a Gibson, take it to your Gibson dealer and he will adjust it while you wait.

IF THE PEGS TURN HARD—OR SLIP

Remember, it is impossible to make pegs and machine heads that will not wear with continuous use—do not expect them to last the life of the instrument. If the pegs or machine heads slip, tighten the screw on the back of the gear, or if there is no adjusting screw, take the instrument to the Gibson dealer for adjustment.



If they turn hard, put just one drop of light machine oil on the gears. Be sure to keep the dirt wiped off the gears.

A GOOD INSTRUMENT DESERVES A GOOD CASE

A hard, faultless type case, covered with strong waterproof material will give your instrument the best protection against bumps, scratches and weather. For further protection, cover your case with a waterproof, zipper case cover.

MAKE A DATE FOR TWICE A YEAR

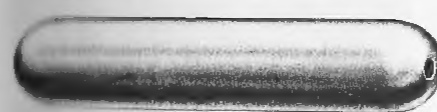
Take your instrument to the Gibson dealer for inspection and adjustment at least twice a year—he will be glad to give you this service on a Gibson instrument without charge. If any further work is necessary, he will give you an estimate of the cost.

HAWAIIAN STEELS

ALL ILLUSTRATIONS ACTUAL SIZE

Designed and manufactured by Gibson to make faster, easier and more accurate playing. Balance, shape and weight have all been worked out perfectly. Produce finest smooth, mellow tone; no rasping nor metallic vibrations. Cuts actual size.

The name "Gibson" is shown on these steels for illustrative purposes only. It does not appear on the steels.



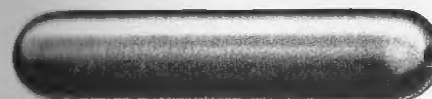
954

No. 954—New Stainless Steel, round model with both ends rounded for quieter and smoother steel shifting—the kind of steel used by most artists—look for the "blue note" inlay. Complete with leather case. Size 2-11/16" x 1/8".



991

No. 991—Correct balance, weight and size for use on New Gibson Electroharp; also for those who prefer a larger steel for regular playing. A round polished chromium steel with a rounded end. Size: 3/4" x 1/8".



955

No. 955—Same as No. 954 but made in polished bronze—no case.



994

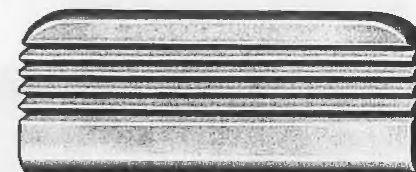
No. 994—Polished chromium round model with a rounded end for faster and smoother shifting. Used by most electric Hawaiian players because of noiseless quality. Size 2 3/8" x 1/8". Complete in leather case.

No. 995—Same as above (not illustrated) but for players needing slightly longer steel. Especially good for playing 7 or 8 string Hawaiian guitars. Size 3 1/4" x 1/8". Complete in leather case.



No. 559

No. 559—A double groove steel designed for utility and ease of execution; this type of steel, of increasing popularity, has been greatly improved by Gibson. Size 3" x 1 1/4" x 1/8". Complete in leather case.



555

No. 555—New Gibson Steel specially embossed for easier handling. Made of polished steel with rounded edges. Size 2-11/16" x 1-1/16" x 5/16".

No. 555-A—A new small steel (not illustrated) specially embossed same as No. 555. Designed for the youngster. Made of polished steel with rounded edges. Size 2 3/8" x 15/16" x 5/16".

ADJUSTERS



No. 666

No. 666—"Perfect" guitar string adjuster to fit over nut of any guitar to convert it into a Hawaiian guitar. Best quality.



No. 667

No. 667—Gibson steel string adjuster nut; will quickly convert your guitar into a Hawaiian guitar; compare this price and quality; nickel plated.

HAWAIIAN LEIS



No. 600—Colorful leis will bring home the thrill and romance of Hawaii; attractively made of silky crepe paper; full 36" length; one inch in diameter; colors: Red, blue, green and yellow.

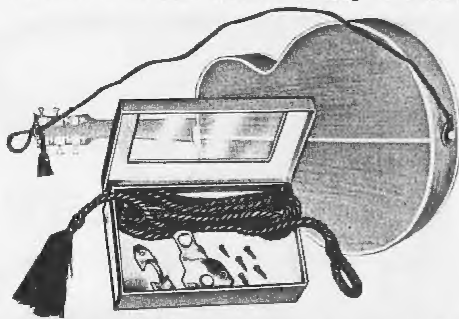
AS GOOD AS THE INSTRUMENT —

Gibson Accessories give any instrument better tone, greater accuracy, finer appearance, more dependability and longer life—it is only natural that accessories made by the world's largest manufacturer of fretted instruments should be the finest! Gibson has the finest materials and workmen and they contacted thousands of players to find out what type of accessories are needed.

Do not hold your instrument and playing ability back by using inferior accessories—use Gibson and be sure of getting the best!

Sold by leading Music Stores the world over.

NEW NECK CORD OUTFIT—Ready to Attach



A new Neck Cord Outfit which completely overcomes the unsightliness of merely tying neck cord on the instrument neck. Small and neat, yet strong enough to hold securely, this attachment will prove itself very helpful to the player using a neck cord.

Very easy to attach—full instructions included with the outfit and comes complete with screws for attaching to instrument.

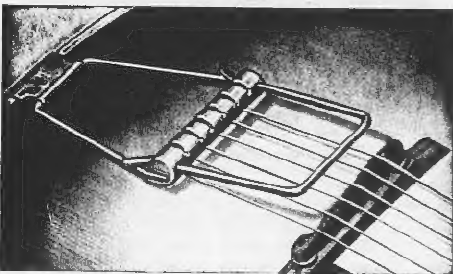
No. 230 Outfit complete, gold plated brackets, silk cord, screws to attach, in box as illustrated.

No. 231 Outfit complete, same as above except brackets nickel plated, in box as illustrated. Instructions for attaching enclosed with outfit.

GUITAR NECK CORDS

No. 679 Beautiful silk cord for holding guitar while standing; loop on one end and tassel on other. Choice of colors: red, blue, green and black.

VIBRA-REST



No. 702 Newest method for giving any carved top guitar a vibrato effect. Infalible. Nickel plated. Used by many professional orchestra guitarists.

GUITAR AND UKULELE CAPOS

PAT'D MAY 7.



No. 674

No. 674 Lightning Guitar Capo d'Astro. Made of brass and nickel. Fine quality. Will fit any size guitar.

676 Ukulele Capo. Will fit any ukulele.

GUITAR BRIDGES—Adjustable



No. 528

No. 528 For advanced models—L-5, L-12, L-7 and L-4 or any instrument using 1-1/16" bridge. Rosewood. Complete adjustable.

528-A Rosewood saddle for No. 528.

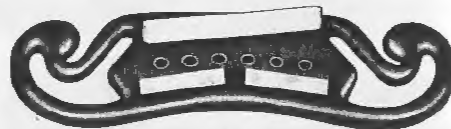
528-B Rosewood base, with thumb screws and studs for No. 528.

525 For L-50, L-47, L-30, or any instrument requiring a 13/16" bridge.

525-A Ebony saddle for No. 525.

525-B Ebony base, with thumb screws and studs for No. 525.

SUPER JUMBO BRIDGES



No. 200

New type bridge made from best quality ebony inlaid with pearl.

No.

200 As illustrated and described above.

100 As used on Jumbo "100," page 13.

GUITAR BRIDGES—Non-Adjustable



No. 832

No.

832 For flat top guitars, all models and makes; polished rosewood with offset bone saddle.

832-A Bone saddle to fit either No. 832, or any flat top non-adjustable bridge; unnotched and ready to fit.

836 For tenor or plectrum guitars; all flat top models and makes; polished rosewood; offset bone saddle; same shape as No. 832 but for 4 strings.

836-A Bone saddle to fit No. 836 or any 4-string, flat top, non-adjustable bridge. Unnotched.

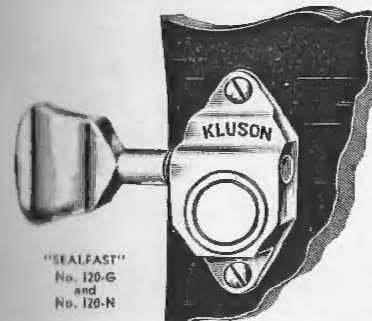
GUITAR BRIDGE PINS

No.

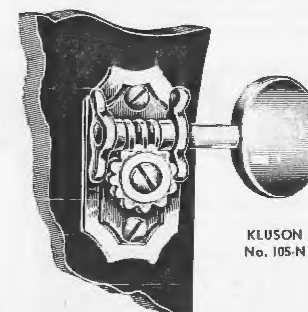
377 White molded celluloid.

378 Black molded celluloid.

GUITAR INDIVIDUAL MACHINE HEADS



"SEALFAST"
No. 120-G
and
No. 120-N



KLUSON
No. 105-N

New Kluson "Sealfast" Individual Machine Heads are guaranteed for 5 years and are without question the best made machine head on the market today. Completely enclosed—rugged construction to stand abuse and styled to meet the requirements of the modern guitarist. Made in gold or nickel.

A Kluson Individual Machine Head designed for the player who prefers an open type machine head. Strongly made—will give you years of trouble-free service. Comes with nickel button.

WHEN ORDERING FOR ONE SIDE ONLY SPECIFY IF FOR TREBLE OR BASS SIDE.

No.

120-G New Kluson "Sealfast" enclosed machine head—guaranteed 5 years—gold plated.

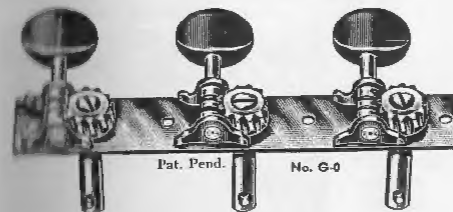
120-N New Kluson "Sealfast" enclosed machine head—guaranteed 5 years—nickel plated.

No.

105-N Illustrated above; to fit all guitars; nickel button; nickel plated.

105-S Special for electric Hawaiian guitars that feature top tuning.

GUITAR MACHINE HEADS (3 on a Plate)



Pat. Pend. No. G-9

When ordering for one side only specify if for Treble or Bass side.

No.

870 To fit all guitars; steel back; brass fittings; black buttons.

871 To fit all guitars; steel back; brass fittings; white buttons.

872 Harp Guitar, sub bass peg.

873 Harp Guitar, tuning wrench.

GUITAR FINGER-RESTS (PICK GUARDS)

No.

870 To fit all flat top models; white or brown celluloid; to be glued on top; state color and whether neck joins body at 12th or 14th fret.

874 To fit all carved and flat guitars with elevated finger-board; brown celluloid; elevated; nickel attachments.

874-B As used on L-47. Same as 874, but bound with white ivoroid; nickel parts.

876 To fit carved top guitars; brown grained celluloid; bound in white ivoroid; new shape; nickel parts; as used on L-7.

876-G Same as No. 876 but with gold plated metal parts.

878 For L-5 model; brown celluloid with white and black binding; gold plated metal parts; elevated.

GUITAR TRUSS ROD WRENCH

638 Guitar and Banjo Truss Rod wrenches for 5/16" nut.

GUITAR TAILPIECES

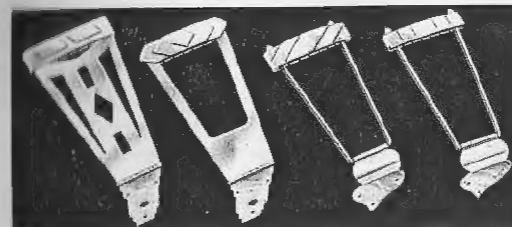
No.

980 To fit L-30; L-47; extension; nickel plated.

981 New design to fit L-50, L-4; extension; nickel plated.

983 New design to fit L-7; extension; nickel plated.

986 New design to fit L-12; extension; gold plated.



No. 986

No. 983

No. 981

No. 980

ELECTRICAL INSTRUMENT SUPPLIES

CONTROLS



No. 504-A No. 504 No. 481 P.O. 480 No. 479 No. 504-F No. 504-M No. 504

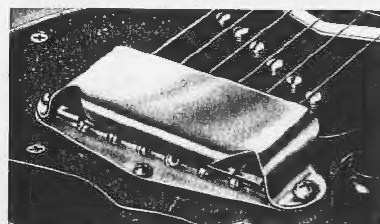
No. 504-A Volume or tone control knob. Brown or black.
504 Volume or tone control knob. Pointer type. For those who wish to tell at a glance how far tone or volume control is turned.
481 Volume or tone control knob. Brown or black.
480 Volume control knob.

No. 479 Volume or tone control knob. Brown or black.
504-F Replacement volume control as used on FC-4 foot pedal.
504-M Replacement midsize volume control, ready to install.
504 Replacement volume or tone control, ready to install. Best quality.

TUBES

To learn which tube should be ordered for your amplifier simply refer to old tube and order the replacement by same number.

6J7	25L6GT
6N7	6V6GT
6L6G	5Y3GT
5U4G	4J5
80	6SC7
6CS	6SJ7
6FS	6WS6
6L4	6SQ7
25Z5	



HAND REST AND BRIDGE FOR ELECTRIC HAWAIIAN GUITAR

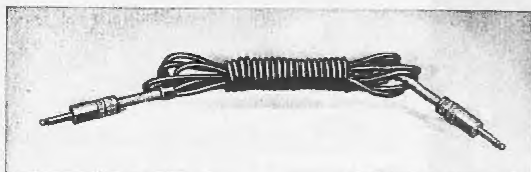
No. 500 Combination bridge and hand rest as used as EH-150 Electric Hawaiian guitar. Plated.
500-B Bridge only. Plated.
500-H Hand rest only. Plated.

METAL NUTS AND SADDLES

No. 507 Metal nut for electric Hawaiian guitar. Already notched for 4 strings.
507-7 Metal nut notched for 7 strings. (Be sure to give spacing.)
507-8 Metal nut notched for 8 strings.
508 Metal saddle for electric Hawaiian guitar.

FUSES

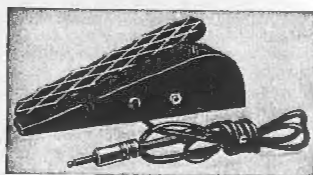
No. 510 Three-amp. fuses 110-125 volt. For your electric amplifier.



SHIELDED CABLE

No. 501 15 feet of shielded cable complete with 2 fine metal plugs. Equipped with springs to avoid breakage at plug. Ready to attach from guitar to amplifier.
501-A Yasley plugs. Ready to attach to cable.
498 Shielded cable, per foot.
499 15 feet shielded cable finished at both ends ready for plugs to be attached.

FOOT VOLUME CONTROL FC-4



FC-4—A very compact and sturdy foot control. Black crackle finished with non-skid rubber to hold it steady on floor. Thick rubber tread on foot pedal. Five foot shielded cord with shielded metal plug. Use instrument cord from control to amplifier.

NEW ELECTRIC HAWAIIAN GUITAR STAND No. 530



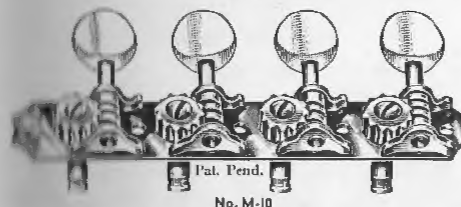
No. 530—Standing or sitting, this electric Hawaiian guitar stand will give you the utmost in playing ease. Maximum height 49" — minimum height 30". Made from heavy metal (with three-point contact feet braced for rigidity. Collapsible for ease in carrying.

MANDOLIN SUPPLIES

MANDOLIN FINGER-RESTS (PICK GUARDS)

No. 500 To fit arched top models; elevated; brown celluloid; nickel attachments.
501 To fit all arched top models; elevated; brown celluloid bound with white ivoroid.
502 For P-B model; elevated; brown celluloid bound with black and white; gold plated attachments.

MANDOLIN AND MANDOLIN-BANJO MACHINE HEADS



No. M-10

When ordering for one side only specify if for TREBLE or BASS side.

No. 503 To fit all makes and models with exception of "P" model mandolins; steel back with brass fittings; white buttons.
504 To fit "P" model mandolins; nickel; metal buttons.
505 To fit "B" model mandolins; gold plated, engraved; pearl buttons.
506 Machine head to fit Mando-Bass.

MANDOLIN TAILPIECES

No. 780 To fit Style A-40; nickel, detachable cover.
780-C Cover for No. 780.
780-B Base for No. 780.
782 To fit all makes and models; nickel, engraved; detachable cover.
782-C Cover for No. 782.
782-B Base for No. 782.
784 For "F" models; DeLuxe gold plated; engraved; detachable cover.
784-C Cover for No. 784.
784-B Base for No. 784.

No. 780

MANDOLIN TRUSS ROD WRENCH

509 Mandolin Truss Rod Wrench for 1/4" nut.

MANDOLIN, MANDOLA AND MANDO-CELLO BRIDGES—Adjustable



No. 517

517 To fit all makes of arched top mandolins; rosewood offset saddle.
517-A Rosewood offset saddle for No. 517.
517-B Rosewood base with thumb screws and studs for 517.
518 For all Mandolins; ebony with offset saddle; same shape as No. 517.
518-A Offset saddle for No. 518.
518-B Ebony base with thumb screws and studs for No. 518.
519 For all Mando-Cellos; ebony with offset saddle; same as No. 517.
519-A Offset saddle for No. 519.
519-B Ebony base, studs and thumb screws for No. 519.

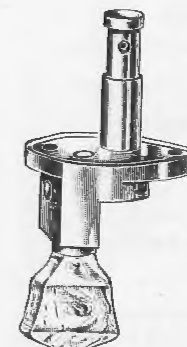
BANJO SUPPLIES

BANJO AND UKE-BANJO PEGS

No. 83—DeLuxe Kluson banjo peg to fit all styles and makes, very modern! 2 to 1 gear ratio—completely enclosed—imitation pearl button that will not slip. All parts extra strong for years of satisfactory service. Nickel plated.

No. 83-G—Same features as No. 83. Fits all makes and models—heavily gold plated.

(Specify whether for treble or bass side.)

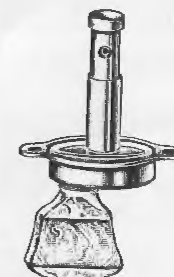


No. 83

No. 79—Kluson peg to fit all styles and makes. Enclosed model with 2 to 1 gear ratio. Nickel plated with imitation pearl non-slip button.

No. 82—Kluson 5th string peg to fit all styles and makes. Friction style—nickel plated with white button.

No. 84—Kluson ukulele and uke banjo friction peg. Extra strong—all metal—nickel plated.



No. 79



No. 84

BUTTONS FOR BANJO PEGS

Specify style and model number of peg for which intended.

No. 854 White ivoroid buttons for all styles.

BANJO HOOK AND NUT SETS

No. 739 Flat nickel hook; 1/4" nut for all banjos.
740 Round nickel hook; 1/4" nut for all banjos.
742 Gold plated; same as No. 740.
743 Flat nickel hook; 1/4" nut for all Uke Banjos.

UKULELE BRIDGES

No. 771 For Ukulele; mahogany with bone saddle.

Banjo Supplies continued on next page

BANJO SUPPLIES (Continued)

BANJO HEAD CLEANER

- No.
762 Works like rubber eraser; will not injure head.

BANJO RESONATOR STUDS

- No.
735 Short studs; nickel steel for all Gibson banjos.
736 Long studs; knurled heads; nickel steel for all Gibson banjos.
737 Short studs; gold plated; for all Gibson banjos.
738 Long studs; knurled heads; gold plated; for all Gibson banjos.

BANJO ARM RESTS

- No.
655-4 Nickel-brass for all nickel plated banjos having 24 tension hooks.
655-2 Same as above having 22 tension hooks.
660 Gold plated; burnished and engraved; 24 tension hooks. (Prices of other gold plated arm rests on request.)

BANJO HEAD GUARD

- No.
(Give banjo serial number.)
400 To fit all models; brown celluloid; nickel attachments; adjustable.
401-G To fit all models; pearl celluloid; gold attachments; adjustable.
401-N Same as 401-G but with nickel attachments.

BANJO AND UKE BANJO WRENCHES

- No.
634 Nickel steel for 5/16" nut.
636 Nickel steel for Uke Banjo; 1/4" nut.

BANJO AND UKE BANJO HEADS

Joseph Rogers heads are recognized as the finest made, giving more power and volume, longer life and wear; these heads are triple inspected to comply with Gibson standards. Stretched heads are ready mounted on hoop; easily put on the banjo in a few minutes.

Mounted heads can be furnished to fit any banjo. When ordering for a Gibson banjo, give the serial number; all others BE SURE to specify make and diameter of head, measuring the inside diameter of the flesh wire of old head.

Because of many conditions affecting Banjo Heads, they cannot be guaranteed except to be in perfect condition when mailed from the factory.



- No.
640 Rogers "Three Star" specially selected; not mounted; 14" for 11" banjo.
641 Mounted Rogers "Three Star"; ready to put on 11" banjo.
645 Rogers "Union"; a fine serviceable head for 11" banjo; not mounted.
646 Mounted Rogers "Union"; stretched and ready to put on 11" banjo.
630 Rogers "Union"; not mounted; 13" for 10 1/2" banjo.
631 Mounted Rogers "Union"; stretched to put on 10 1/2" banjo.
601 A choice No. 1 quality; 14" for 11" banjo, not mounted.
611 Mounted No. 1 quality; stretched ready to put on 11" banjo.
602 A choice No. 1 quality head; not mounted; 13" for 10 1/2" banjo.
612 Mounted No. 1 quality; stretched ready to put on 10 1/2" banjo.
603 Uke Banjo; choice No. 1 quality; not mounted; 10" for 8" rim.
613 Uke Banjo; mounted No. 1 quality; stretched ready to put on 8" rim.
605 Uke Banjo; No. 1 quality; not mounted, 8" for 6" rim.
614 Uke Banjo; mounted No. 1 quality; stretched ready to put on 6" rim.

BANJO TAILPIECES

- No.
661 Nickel plated to fit TB-7.
661-G Gold plated, burnished and engraved to fit TB-18.
20-N To fit Tenor, Plectrum, Mandolin and Five-string Banjo; Kluson, extension; adjustable; nickel plated; detachable cover.
22-N To fit Tenor, Plectrum and Five-string Banjo; Kluson; extension; adjustable; nickel plated; hinged cover.
22-G To fit Tenor, Plectrum and Five-string Banjo; Kluson De Luxe; gold plated; extension; adjustable; hinged cover.
792 Guitar Banjo; nickel; extension.

UKE BANJO TAILPIECES

- No.
23 To fit all models; nickel.

BANJO BRIDGES



- No.
55 For Tenor and Plectrum Banjos; De Luxe ebony with bone insert; three fast; 1/2" and 3/4" heights.
55-5 Same as No. 55, for Five-string Banjo.
55-8 Same as No. 55, for Mandolin Banjo.
50 For Tenor and Plectrum Banjo; maple with ebony insert; three fast; 1/2" and 3/4" heights.
50-5 Same as No. 50, for Five-string Banjo.
50-8 Same as No. 50, for Mandolin Banjo.
25 For Tenor and Plectrum Banjos; solid maple especially shaped; 1/2" and 3/4" heights.
25-5 Same as No. 25, for Five-string Banjo.
25-8 Same as No. 25, for Mandolin Banjo.
24 For Tenor, Plectrum and Ukulele Banjos; solid maple; 1/2" and 3/4" heights.
24-5 Same as No. 24, for Five-string Banjo.
63-2 For Guitar Banjo; solid maple; especially shaped; 3/4" high.

GENERAL SUPPLIES

FINGERBOARD NUTS

- No.
677 Bone for guitar.
678 Bone for banjo.
681 Bone for mandolin.

IVOROID BINDING MATERIAL

- No.
900 Ivory, per ft.
900-A White, black and white, per ft.

FRETS (ALL INSTRUMENTS)

- No.
690 Guitar; nickel silver.
691 Guitar and Banjo; new, extra large and low.
691 Fret wire, per pound.
680 Banjo, Mandolin, Tenor Guitar, Uke and Uke Banjo; nickel silver.
680 Fret wire, per pound.

FINGERBOARDS

Write for prices stating style and model of instrument.

(GENERAL SUPPLIES CONTINUED ON NEXT PAGE)

GENERAL SUPPLIES (Continued)

END PINS



To fit all instruments; white molded celluloid.
To fit all instruments; black molded celluloid.
New large white end pin; to fit Advanced L-5, L-12, L-10, L-7.

PITCH PIPES

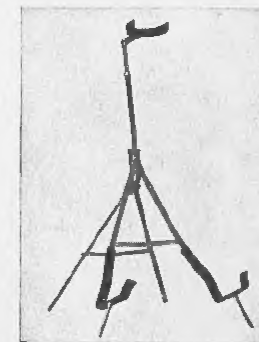


Plectrum and Five String Banjo; D B G C G.
Tenor Banjo and Tenor Guitar; A D G C.
Ukulele and Uke Banjo; B F D A.
Mandolin, Mandolin Banjo and Violin E A D G.
Guitar; E B G D A E.
Hawaiian Guitar; E C E A E A E.
Hawaiian Guitar; Single E.

GUITAR BRIDGE PINS

- No.
397 White molded celluloid.
398 Black molded celluloid.

GUITAR AND BANJO STANDS



No. 697

- No.
697 Noslip stand; folding; strong and solid. May be used with any guitar including the Super "400."

- 31 Hamilton, for either banjo or guitar; folding and adjustable; strong and solid; will not scratch instrument.

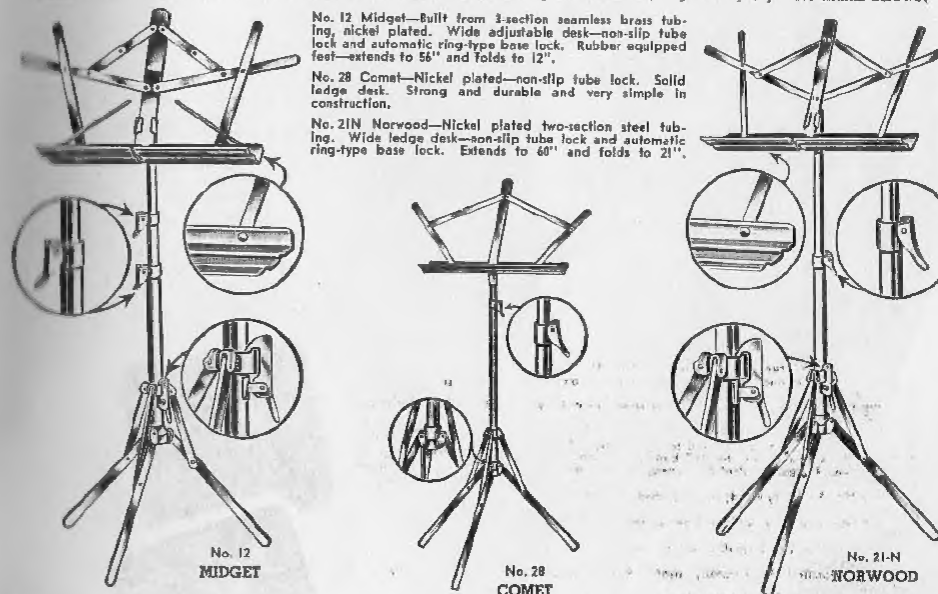
CASE HANDLES

- No. 5 Black—
No. 7 Brown
For all instrument cases; complete, adjustable, leather.



MUSIC STANDS

Music Stands built from the finest materials obtainable, scientifically constructed for great rigidity. No thumb screws!



No. 12 Midget—Built from 3-section seamless brass tubing, nickel plated. Wide adjustable desk—non-slip tube lock and automatic ring-type base lock. Rubber equipped feet—extends to 56" and folds to 12".

No. 28 Comet—Nickel plated—non-slip tube lock. Solid ledge desk. Strong and durable and very simple in construction.

No. 21-N Norwood—Nickel plated two-section steel tubing. Wide ledge desk—non-slip tube lock and automatic ring-type base lock. Extends to 60" and folds to 21".

No. 12
MIDGET

No. 28
COMET

No. 21-N
NORWOOD